

THE METROPOLITAN MUSEUM OF ART



3 0620 00396257 7

119.8

Q

1927<sup>1</sup>

THE METROPOLITAN MUSEUM  
OF ART

THE LIBRARY



PRESENTED BY  
ANDERSON GALLERIES

.....55542.....





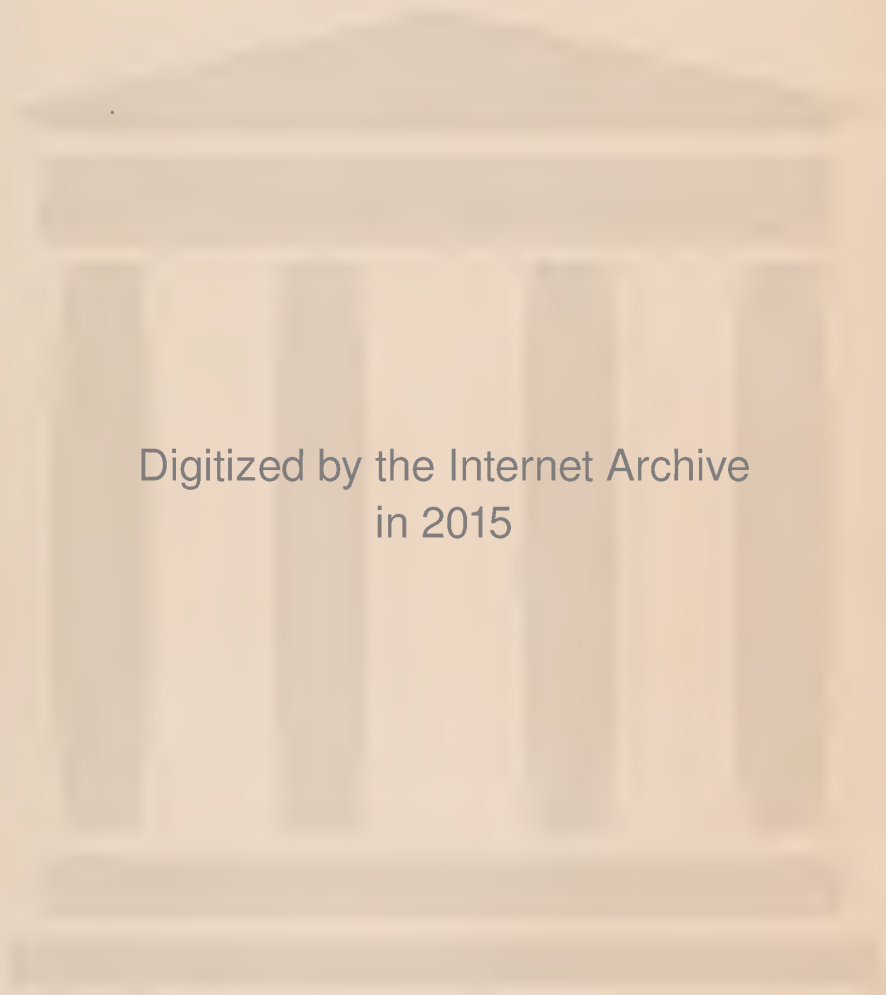
SALE NUMBER 2120  
PUBLIC EXHIBITION FROM WEDNESDAY, DECEMBER TWENTY-NINTH

THE  
FRANK LLOYD WRIGHT  
COLLECTION OF  
JAPANESE ANTIQUE PRINTS

TO BE SOLD BY ORDER OF  
BANK OF WISCONSIN  
MADISON, WISCONSIN  
AT UNRESERVED PUBLIC SALE  
THURSDAY, FRIDAY EVENINGS  
JANUARY SIXTH, SEVENTH, 1927  
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES  
[[MITCHELL KENNERLEY, PRESIDENT]]  
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK





Digitized by the Internet Archive  
in 2015

<https://archive.org/details/franklloydwright00ande>





胆條堂

石川秀範豊信圖



板元

TWO KOMUSO  
BY TOYONOBU

〔 NUMBER 9 〕



SALE NUMBER 2120  
PUBLIC EXHIBITION FROM WEDNESDAY, DECEMBER TWENTY-NINTH

THE  
FRANK LLOYD WRIGHT  
COLLECTION OF  
JAPANESE ANTIQUE PRINTS

*"Beauty abstract in immaculate form"*

ALL THE PRINTS IN THIS COLLECTION ARE  
EXTRAORDINARILY FINE. WITHOUT EXCEPTION  
THEY ARE IN SPLENDID FIRST STATE, AND MOST  
OF THEM ARE PERFECT UNTRIMMED SPECIMENS  
—PEERLESS EXAMPLES OF THIS ART AND CRAFT

TO BE SOLD BY ORDER OF  
BANK OF WISCONSIN  
MADISON, WISCONSIN  
AT UNRESERVED PUBLIC SALE  
THURSDAY, FRIDAY EVENINGS  
JANUARY SIXTH, SEVENTH, 1927  
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES  
[MITCHELL KENNERLEY, PRESIDENT]  
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

## CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserves the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries makes no charge for executing orders for its customers and uses all bids competitively, buying at the lowest price permitted by other bids.

*A Priced Copy of this Catalogue may be obtained for One Dollar  
for each Session of the Sale*

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

## THE FRANK LLOYD WRIGHT COLLECTION OF JAPANESE ANTIQUE PRINTS

THIS collection of Japanese Antique Prints has been made by one who, beginning twenty-four years ago to cultivate the print and profit by the revelations it brought to Western minds about that time, has never since ceased to learn from it and be refreshed by it as a thing of intrinsic spiritual value. This ought to mean of genuine fine-art value. And it does.

As compared with other objets d'art, the Japanese print is still undiscovered except by the chosen few who initiate "movements," or as "high-brows" batten upon them and endanger the true cultural values by presenting their fad as a hallmark of the æsthetic elect. The fact remains that the message brought to the Western art world by the print is fundamental to our present cultural structure, so far as it may be considered to have any new æsthetic life at all. But the lesson has been learned superficially only. We may go to school more deeply in earnest than before to the purity and wisdom and gospel of elimination that it preaches.

Most of the "shop talk" of the modern artist is a filtering through the turgid realism of the Occidental brain of the thing that supremely and calmly these prints in themselves *are*:—Beauty abstract in immaculate form: so concise in expression, so true to the means by which it exists as imagery of graven lines stamped on silken paper and patterned with color stamped upon it likewise, that as inoculated tissue they hold their visions with a native grace supreme in the history of art.

But to have these supreme values it is essential that the print be a perfect specimen of its kind. It was a most sensitive craft that produced it, probably high-water mark in the craftsmanship of the world; and for every "perfect" specimen there were many not quite flawless. Never were two alike. Especially was there great waste in the engravings of landscapes designed by Hiroshige. Prints of Hokusai's designs, for some reason, are more uniformly good, except the late editions. Of every subject of the early periods, of every print seen there may be only a few copies in existence, and often but one. Of the glorious middle period from 1700 to 1800 the same thing applies, because while carefully kept when they were kept at all, Toyko, their original home, has been shaken or burned to the ground four or five times—and now a sixth—since they originated. It is evident

that we see to-day but a small section of the horizon as it originally existed. The prints were never much treasured by the Japanese aristocracy. This fact, with the fragile nature of their hold on life, unless treasured, accounts for their rarity.

America, since the sales of European collections in the past few years, owing to old world conditions, has been concentrating the world's stock in her museums and the private collections of a few wealthy men whose connoisseurship is an avocation affording them much joy, but the public not much profit, until, as in the case of the Spaulding Collection of Boston, they become the property of Fine Art Museums, as most of them seem destined to do in course of time. But were the world's stock to be distributed among the museums and schools where students might come into contact with them, not more than a dozen such institutions could hope to have representative collections, and all the other thousands of them merely a suggestive piece or two.

Compared with their intrinsic value as valid works of great art, and with the market-measure of other art objects, the prices paid for them are relatively insignificant. The examples brought together here are extraordinarily fine, most of them the very finest obtainable by a search lasting more than twenty years; and without exception they have all been proved so, through the process of selection and elimination by one who has been more intimately in touch with the Japanese print collections of the world during those years than almost anyone else. This is also true of the Hiroshige landscapes as found in this collection. They show to what heights this art of colored wood engraving rose in the hands of craftsmen inspired by those greatest of landscape artists—Hokusai and Hiroshige. This may be seen only when the Notan is perfect, the blacks transparent and the register flawless, as in these examples.

The first solo exhibition of Hiroshige landscapes was made by the present writer and collector at the Art Institute of Chicago upon his first return from Japan in 1907. The appreciation of the landscape has been slower than that of the figure pieces owing to the fleshy nature of Oriental realism, and to the fact that so many carelessly printed specimens are always found in sales and in curio shops. But the fine specimen of the choice subject is more rare and more important to us, and, as may be seen in these selected and proved pieces, of supreme artistic value.

While the pursuit of the finer specimens of the Japanese print has been largely limited to a few connoisseurs of wealth and influence in Europe, Japan and America, the increasing number of people with artistic judgment who are now attracted to them as rare and beautiful things, buying them for the joy of owning a specimen or two of undoubted distinction, are



perhaps the best friends of this art—an art that America, by virtue of her wealth and foresight, seems destined to hold in trust for posterity. In Japan there remain but two collections of any note; in Europe not more than three or four. In America there are perhaps sixteen major collections, and several of them—larger than any two abroad—are already promised to Art Museums. The collection of one Museum—the Metropolitan Museum of Art, New York—is even now a distinguished and representative one.

As a marketable product in shops in Japan or America or Europe, the fine specimens of this art and craft are practically extinct; so that “market values” so-called, if ever they existed, have ceased to exist, and the supreme thing of its kind is priceless. The portfolio is an increasingly valuable institution in our æsthetic life. And it may have no content so significant, so valid intrinsically, and so vital to America’s future artistic development, as fine specimens of the creations of that group of artists working in happy seclusion during the era of Japanese art that blossomed in the print, from the year 1700 to 1840. Compared with their nearest equivalents, engravings and etchings by great European masters, they may still be had at a less price. Yet they are more important to our future as a safe means of inspiration, and far greater as æsthetic treasures.

The specimens gathered together here may be subdivided into several groups:—

1. RARE PRIMITIVES, including Harunobu.
2. FIGURE PIECES from Harunobu to Sharaku.
3. ACTOR PRINTS (Hosoye).

The actor prints included here are all valuable human documents, recording as they do in painstaking detail the costumes and customs of Old Japan. The record is authentic, as these drawings portray actual characters in Japanese life and legend as costumed and presented on the stage of Yedo in this period.

The leader in the designing of these actual characterizations was Shunsho, whose work was really “Nishiki-ye” (“brocade pictures”)—the name the populace knew them by. His designs were “brocade,” while those of Shunyei—a great contemporary devoting himself to the same type—were “mosaics,” as to color treatment. The “line” of the two masters is as radically different as in Harunobu and Kiyonaga.

Shunko, usually excellent, was similar to Shunsho, as were a number of others designing prints of this type in that period.

Shunyei is undoubtedly one of the virile figures of the entire school,

equalling Sharaku in characterization and, as a delineator of general effects, far his superior.

It is in these actor prints that the full charm and force of the art are shown most surely, and that it achieves its most felicitous results. The record so made is the most valuable commentary on a civilization which was unique, and æsthetic beyond any other of which we possess memorials or traditions. We have here a truly indigenous art, rendered by the most perfect craftsmanship ever seen. But for this documentary evidence coming down to us in this slender form, all authentic traces of it would have disappeared forever.

The so-called actor prints in Hosoye form are great possessions from this standpoint, as well as from that of the complete triumph of art over the severe limitations set by the nature of the print itself—as a print. They run the whole gamut of varied emotional expression, never failing to achieve the precise effect intended. And the variety is extraordinary.

Another special type within the main group is the *Hashera kake* or slender kakemono for the wooden posts or pillars of the Japanese house—decorative forms in which all the Ukiyo artists seemed to take delight. It is one of the most characteristically Japanese, and most useful to us from a decorative standpoint as it undoubtedly was to them.

#### 4. THE LANDSCAPES OF HOKUSAI AND HIROSHIGE.

Hokusai was the greatest *interpreter* of the spirit of Japanese life in Japanese landscape; Hiroshige the most truthfully simple *presenter* of its lineaments and people as he saw and loved them—and laughed with them, for he was an incorrigible humorist. The one was a great artist in his handling of “nature”; the other a simple poet satisfied to present it as he felt it. Both were valuable cultural assets beyond anything of a similar nature elsewhere in the world. Both were native sons preserving a record of a vanishing world within this world which they loved and understood, and which by the narrow margin of their work alone has appeared before us to teach us our own way forward—at what seems a period of chaos, of mere photographic ideas of form leading nowhere.

#### 5. KWA CHO—Birds and Flowers.

The Kwa Cho group embraces a special phase of expression in Japanese art. The ideal here seemed to be to create charming graphic poems accompanied frequently by a literal one, the one enhancing the other—the Japanese script seeming in no way to mar the effect, even when written on the sky spaces of the print. And often it was so managed as to add to rather than detract from the composition as a whole.

6. UPRIGHT VIEWS. Red sealed.\*

The Hundred Views of Yedo.

For some reason, or many, the fashion at this period turned the horizontal landscape block upright and a new thing under the sun came with it, through Hiroshige:—a breadth and bigness of treatment that insist upon a sense of the whole scene of which the view shown is but a glimpse in detail. The large objects crossing the view, between which you peer at the scene beyond, or just coming in or going out or passing beneath, caught by a mere fraction in some cases, but always giving atmosphere and a sense of reality, are peculiar to this work at this time, stating a simple truth in landscape design which our Western schools have since profited by. Here Landscape becomes “pattern” in the sense that it is an element in good decoration always.

In the opinion of the more enlightened Japanese lovers of art, this series represents the height of Hiroshige’s power—therefore of any such power of which human life has made a record

These scenes comprise the whole of Japanese life, in every imaginable aspect where life “out of doors” bears any relation to life “indoors,” or where human interests as they then existed in the human figure of the time touched in any way the nature-environment it really understood and naturally worshipped.

In this entire collection it is only fair to say that there are *no* inferior prints. All of them, without exception, are superior examples in splendid first state, and most of them perfect untrimmed specimens of their kind—peerless examples of this art and craft. They are all untouched in every way, it having been deemed best not even to stretch or press them, nor to mend any worm-holes that might be in them. Any such holes are disregarded in describing the condition of the print. If desired they can easily be filled by an expert, leaving no trace.

Any example disappointing its purchaser as to condition as described may be returned, and the purchase price will be refunded. This holds good also as to any reasonable suspicion which a purchaser may consider to attach to a print as in any slightest manner tampered with.

It is assumed that the purchasers of such specimens as are presented here will be familiar with the technical matters relating to the prints. Only a characterization of the subject and references to the nature of the print as a specimen of its kind as seen by the collector, will be made, as so many times in so many places this dry-matter has been already fully recorded.

FRANK LLOYD WRIGHT

\* The red seals which have sometimes hurt the sensibilities of the connoisseur are really an essential factor in the effect of the whole. They are invaluable in producing that “atmosphere” which is so clearly “out of doors” in this series. They are a characteristic Japanese subtlety—bold as they seem.





## LIST OF ARTISTS

BUNCHO (IPPITSUSAI)	1745-1796
EISHI (CHOBUNSAI)	<i>Circa</i> 1782-1800
EISHO (CHOKOSAI)	<i>Circa</i> 1780-1800
EIRII (REKISENTEI)	1760-1810
HARUNOBU (SUZUKI)	1720-1770
HIROSHIGE (ICHIRYUSAI)	1797-1858
HOKKEI (UWOYA)	1780-1856
HOKUSAI (KATSUSHIKA)	1760-1849
KIYOMITSU (TORII)	1735-1785
KIYONAGA (TORII)	1742-1815
KIYONOBU (TORII)	1664-1720
KIYOTSUNE (TORII)	<i>Circa</i> 1755-1765
KORIUSAI (ISODA)	1740-1782
KUNIMASA (UTAGAWA)	<i>Circa</i> 1830-1840
MASANOBU (OKUMURA)	1685-1768
SHARAKU (TOSHUSAI)	<i>Circa</i> 1790-1795
SHIGEMASA (KITAO)	1740-1819
SHUNKO (KATSUKAWA)	<i>Circa</i> 1770-1790
SHUNSHO (KATSUKAWA)	1726-1792
SHUNYEI (KATSUKAWA)	1767-1819
SHUNZAN (KATSUKAWA)	1760-1800
TOYOKUNI I (UTAGAWA)	1769-1825
TOYONOBU (ISHIKAWA)	1711-1785
UTAMARO (KITAGAWA)	1754-1806
YEISHI (HOSODA CHOBUNSAI)	1760-1829
YEISHO (KATSUKAWA)	<i>Circa</i> 1785-1800



THURSDAY EVENING, JANUARY SIXTH, AT EIGHT-FIFTEEN

FIRST SESSION

NUMBERS 1-155

GROUP ONE

PERIOD OF THE PRIMITIVES

NUMBERS 1-18

KIYONOBU

1 THE BEDTIME LETTER

60-  
An early example of Urushiye of a rare type by one of the most powerful of the artists of the primitive period, when the calligraphic stroke accomplished most with least labor.

Hosoye. *Original size. Condition perfect.*

OKUMURA MASANOBU

2 GROUP OF THREE COURTESANS POETICALLY NAMED

30-  
A fine example of the work of this artist of the primitive group, one of its most distinguished members, whose work at this period was more colored sculpture, in effect, than drawing.

*Original size. Condition perfect.*

## TOYONOBU

### 3 THE CHECKERED ROBE

175- A famous subject by a great master of a remarkable period in the development of the print, when simplicity and force rendered a delicacy and sentiment, which, in later periods, often degenerated to effeminacy and sentimentality. A superb example of Uru-shiye. Full signature indicating an important work.

Wide Hashera. Condition perfect.

{SEE ILLUSTRATION}



{ NUMBER 3 }

## OKUMURA MASANOBU

### 4 THE PANTOMIME

320- A masterpiece of the primitive period. A sculptural figure decorated with portraits of famous literary personages and their poems. A remarkable treatment of the checker theme. The incident, a part of the puppet play of "Oiran", her love letters hanging from the cane she carries to signify that she awaits her lover. Full signature indicating an important work.

Double-width Hashera. Original size. Condition fine.

{SEE ILLUSTRATION}



## OKUMURA MASANOBU

### 5 THE FAN VENDER

130-

A fine historical document recording the quaint street figure of the Momoyama period, a period in which a bold big use of anything and everything for decoration was characteristic. In this case hair combs and ideographs.

*Urushiye. Original size. Condition perfect.*

[[SEE ILLUSTRATION]]

## KIYOMITZU

### 6 KOMUSO IN PLUM BLOSSOM TIME

160-

The romantic and always beautiful flute player in search of his lost love. A lovely rendering by the precursor of Harunobu.

*Three-color print. Original size. Condition perfect.*

[[SEE ILLUSTRATION]]

## KIYOTSUNE

### 7 A LOWLY JAPANESE VERSION OF ROMEO AND JULIET — AN ACTOR PRINT

170-

A rare subject by a rare artist, of about the same period as Kiyomitzu. *Hosoye. Original size. Condition perfect.*





## SHIGEMASA

### 8 HIS HIGHNESS—AND THE WILLOW— IN A SHOWER

60- Exquisite water print (print made on wet paper). A rare type of delicate thing in the craft of the printer, examples of which are extremely rare and invariably beautiful.  
*Hosoye. Condition perfect.*

## TOYONOBU

### 9 TWO KOMUSO

2500- In itself a superlative. The noblest design of the primitive period in flawless state and one of the noblest Japanese prints of any kind in existence. Triumph over the severity of the limitations of the two-color print, leaving only noble silhouettes and simple sparkling play of the two colors in the broad decorative treatment of the period, never rose higher to prove that an artist's limitations are his best friends. Certainly one of the most important things that has appeared in this most important revelation of design and color ever seen that we call the Japanese print—a revelation that has the intrinsic value of having inspired the whole modern trend of occidental development in graphic art of every description and that is continuing to mould it still nearer to its own desire.  
*Beni-ye. Original size and color. Condition superb.*

[SEE FRONTISPIECE]

## HARUNOBU

### 10 WHITE-ROBED YOSHIWARA QUEEN AND KAMURO WITH DOLL

1050- On especially heavy paper gauffered to resemble a fabric. Obi and goldfish decoration on the white robe printed with gold leaf. Paper so saturated with color that held to the light it has the quality of stained glass. Nothing that resembles this example in quality has appeared to the maker of this collection. It is believed to be unique. The work is of his best period in his best manner and doubtless he has lavished upon it the best he possessed in resources, both technical and artistic. Perhaps made on order by Harunobu for some distinguished patron.  
*Double-width Hashera. Flawless and peerless.*

[SEE ILLUSTRATION]



## HARUNOBU

### 11 THE CHARMING DEVOTEE

90- Fine example of the work of his early period, which seems to have been his best period. Delicate female figure at the temple steps in kimono flowered with Nadeshiko pinks. Moonlight indicated in naive fashion, and the sentimental cuckoo.

Chuban. Condition good.



{ NUMBER 11 }

{SEE ILLUSTRATION}

## HARUNOBU

### 12 AT THE GARDEN GATE

110- Of the earlier period. A popular subject, one of Harunobu's most successful designs.

Chuban. Condition perfect.

## HARUNOBU

### 13 THE BRIDE

200- A remarkably fine example of Harunobu's later prime. In better balance than the several other copies of this subject. White robe and pattern on screen work in exquisite gauffrage.

Chuban. Condition perfect.



[[SEE ILLUSTRATION]]

[[NUMBER 13]]

## HARUNOBU

### 14 LOVE LETTER

130- Characteristic theme in an unusual rythm. The disposal of the black heads always intrigues the imagination in the works of this school, but notably so in the touch of this master in this instance.

Chuban. Condition perfect.



HARUNOBU

15 THE WRITING LESSON

430- Lovely bending figure guiding the hand of the little pupil. Another beautiful example of Harunobu's prime, infallibly exquisite and inordinately tender.

Chuban. Condition perfect.

[[SEE ILLUSTRATION]]

HARUNOBU

16 YOUNG LOVERS

180- Curiosity as always. Ever popular Japanese theme, by Harunobu in his prime.

Chuban. Condition fine.

HARUNOBU

17 THE OPEN SHOJI

180- A dainty lady of the Harunobu type in a delicate robe, day dreaming. A characteristically beautiful bit of Harunobu landscape seen through the opening.

Chuban. State flawless.

智  
乃一ある世おしれまじをあらう  
心よりをうけしとあらうん



春信画



GROUP TWO

HASHERA KAKE

*"The most decorative and difficult  
form of the Japanese print."*

NUMBERS 18-23



KORIUSAI

18 POETESS AND CAT

90- A dignified subject in perfect rythm by the most successful master of the designers of the pillar print.

*Hashera kake. Condition fine.*

[[ NUMBER 18 ]]

[[SEE ILLUSTRATION]]

# KIYONAGA

## 19 LADY OF QUALITY WITH UMBRELLA

70- The characteristic Kiyonaga treatment of the difficult pillar print. More brittle than Koriusai, but always strong in character. Hashera kake. In beautiful state.

[[SEE ILLUSTRATION]]



[[NUMBER 19]]

# KIYONAGA

## 20 THE SUMMER ROBE

20- A perfect example of the lovely over-printing rendering perfectly the effect of thin summer cloth, and a prime example of Kiyonaga in this form.

Hashera kake. Condition perfect.

# KORIUSAI

## 21 THE DEPARTING GENTLEMAN

100- Another solution of the attenuated form by its most self-conscious and successful master. Hashera kake. Original size. In original color unimpaired. Condition perfect.

[SEE ILLUSTRATION]



[ NUMBER 21 ]

# UTAMARO

## 22 LOVERS

110- Characteristic two-figure treatment of the pillar print of great technical distinction, the incidental details being minor art works in themselves. Blacks superb. Hashera kake. Flawless state.

# UTAMARO

## 23 LOVERS

80- Variation of the same theme as in the preceding number. Of great and distinguished simplicity. Blacks superb. Hashera kake. In exquisite state.

## LONG SURIMONO

NUMBERS 24-29

### HOKUSAI

#### 24 BARGAINING IN THE GARDEN

90- Household interior. Delightful characteristic rendering of Japanese life of the better class.

Long surimono. In original form, uncut. Exquisite state.

### HOKUSAI

#### 25 CEREMONIAL PROCESSION

80- A view of Fujiyama. Exquisite example of the delicate printing possible at this period.

Long surimono. In original form, uncut.



[ NUMBER 26 ]

## HOKUSAI

### 26 THE TRAVELING MERCHANT

150- Showing his wares to the lady of the house on the moonlit veranda. Beautiful Hokusai rendering, as only Hokusai seemed to see it, of Japanese life. Colors not modified by time.

Long surimono. On heavy Hoshō paper. Condition fine.

[SEE ILLUSTRATION]

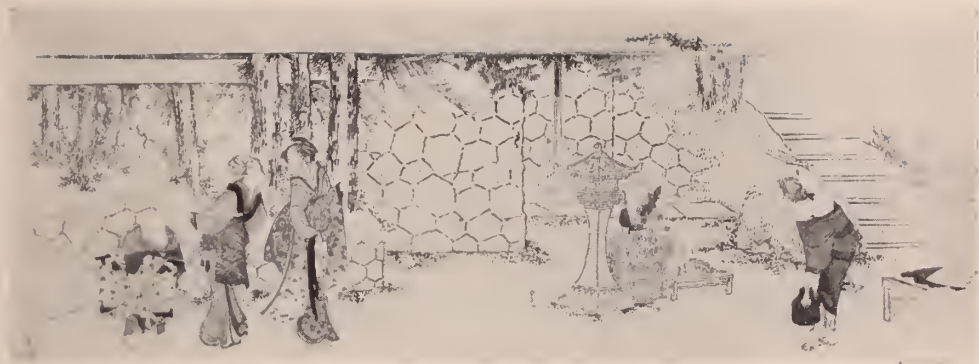
## HOKKEI

### 27 AUTUMN MOON

170- A perfect specimen of surimono in the style of Hokusai here rendered by his most distinguished pupil.

Long surimono. State perfect.





[[ NUMBER 28 ]]

## HOKUSAI

### 28 THE PILGRIMAGE

To make votive offerings at improvised shrines praying for a bountiful harvest. An exquisite example of the printing, delicate as a water print, which characterized some of Hokusai's rarest and most successful surimono. At this period the type of female figures as in this print, unsurpassed in grace and delicacy, was brought into being by Hokusai. The figures in this respect have never been excelled and rarely equalled by any other artist of the Ukiyo school.

*Long surimono. Original form, uncut.*

[[SEE ILLUSTRATION]]

## SHUNSHO

### 29 GATHERING OF LITERARY PERSONAGES

On the veranda of the most distinguished poetess. Unique.  
*Long surimono. State perfect.*



## TRIPTYCHS AND DIPTYCHS

NUMBERS 30-37

### YEISHI

#### 30 MIDSUMMER IN A GARDEN

400-

Characteristic treatment of Japanese aristocratic life by the most aristocratic of all the Ukiyo artists. The arrival of the high-born lady to the home of her prince. The exceeding elegance of an exquisitely elegant civilization is here seen idealized by one of its most competent idealists.

*Triptych. Fine state.*

[SEE ILLUSTRATION]

### SHUNZAN

#### 31 CHERRY FESTIVAL AT UENO PARK IN YEDO

260-

A truly picturesque scene, more realistic in treatment than was characteristic of this rare artist. An instance of the infinite pains taken to produce the remarkable truths in detail that distinguish the works of this period.

*Triptych. In perfect state.*

### UTAMARO

#### 32 PRINCESS AND PAUPER

750-

A finely balanced romantic composition by this artist for artists, expressive and beautiful in every sense peculiar to this genius, the idol of his time and ours.

*Triptych. In beautiful and unusual condition.*



## UTAMARO

### 33 THE MOSQUITO NET

425- A famous subject and handling of a theme as original as it is successful. The triptych seems to gain in this state a distinguished simplicity which more than compensates for loss of original color. The contrast between the figure informally disposed behind and subdued by the cross lines of the mosquito net (here reduced to mere gaufrage), and the three bold standing figures with the fine technique in printing which produced their summer robes, is the sort of thing Utamaro loved and made delightful.

*Triptych. Condition perfect.*

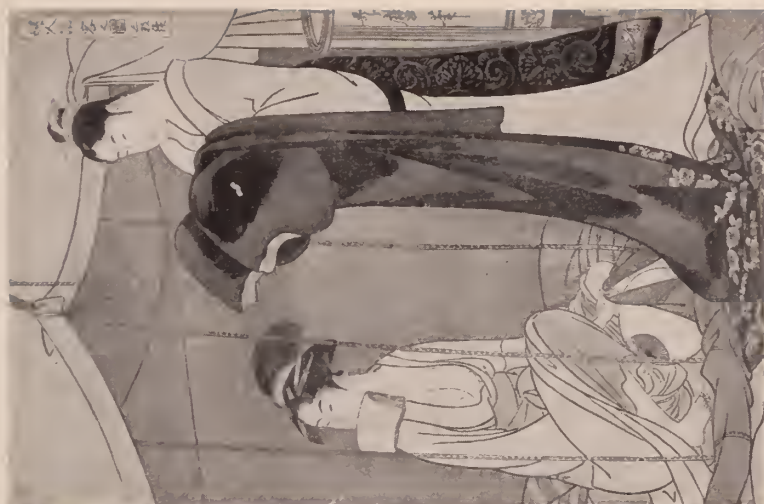
[SEE ILLUSTRATION]

## EISHII

### 34 THE MEETING AT THE WELL

485- A quiet rendering of a classical theme by the artist aristocrat. Intended by him, as evidenced by his use of clear grey, grey-green, dry purple and gold bronze, to appeal to the higher taste of the period which preferred quiet and sober effects. A perfect example of an ideal of the ideals that were Japan at that period.

*Triptych. In fine original color. Condition perfect.*



## EISHII

### 35 ROKASEN

200- With poetic inscription above in the gold bronze. A play upon this classical theme of the six famous women poets. In color and in gold bronze. Once owned by Hayashi, the Japanese collector who first brought fine Japanese prints to America in any quantity. Triptych. Fine state.

## EISHII

### 36 TWO SHEETS OF THE ROKASEN

110- Same subject as the preceding. The deep color in remarkable state of preservation. The fugitive blue, a charm all too rare in the prints as we now find them, is still present. Evidently a proof impression of the famous subject. Diptych. Beautiful condition.

## UTAMARO

### 37 KAGO PARTY ON THE WAY TO ENOSHIMA

675- Two sheets of a triptych, making a perfect diptych, in which the full color is remarkably preserved. The sheets are uncut. In point of printing these sheets are fine specimens of this craft, which was probably high-water mark in the craftsmanship of the world. Diptych. Untrimmed. In full original color. Condition perfect.





[[ NUMBER 38 ]]  
(Two of seven sheets)

# FANTASIA BY UTAMARO

NUMBER 38

UTAMARO

## 38 KOREAN WEDDING PROCESSION

In which ladies are dressed to impersonate bride and groom and wedding procession, costumed in approximate Korean style. A sept-tiptych, of which there are a small number of complete sets known, but none in this originally perfect untrimmed state, in which the blue, so fugitive and rarely preserved, and the delicate murasaki or dry purple are as originally printed. This composition seen in this state demonstrates the power of this artist to hold his theme as a whole in its length and breadth, contrary to the usual habit of the larger compositions of this school to separate into individual groups, having little need one for the other. This is perhaps the most important instance of a successful rythm following through, both in drawing and color arrangement, which the school affords. But this composition must be seen as here for the first time in its original color to realize this quality and the beauty of the design of this subject.

Sept-tiptych. Seven sheets uncut. In perfect state.



## SETSU-GEKKA

The "moon" and "snow" numbers from this  
famous and extremely rare series

NUMBERS 39-40

### HIROSHIGE

#### 39 SARUHASHI OR MONKEY BRIDGE

1550-  
The moonlight number of a set, "Setsu-gekka" comprising three views, snow, moon and flower. The rarest of the three. Only six or seven of this quality are known to be in existence. Considering its state and the nature of the subject this is, if not the finest, then certainly as fine as any in existence. Owing to its great rarity this print, one of the monumental works of Hiroshige, has always commanded a great price. It is essentially one of his great things and here seen in superb condition.

*Double-width vertical oban.*

[SEE ILLUSTRATION]

### HIROSHIGE

#### 40 THE KISO'S SNOW GORGE

500-  
The snow number of the "Setsu-gekka". Companion to the Saruhashi preceding. Brilliantly beautiful impression of one of the loveliest landscapes ever designed. In this copy the notan is perfect and the quality of the blue of remarkable purity and brilliance. The entire print perfect in quality.

*Double-width vertical oban. In original color and ideal state.*



## PERIOD OF THE FULLY DEVELOPED PRINT

*Superb examples of the eighteenth century*

NUMBERS 41-74

### KUNIMASA

#### 41 PORTRAIT HEAD

200-

A young warrior against a blue background. A striking example by the man most celebrated for portraiture among the Japanese artists themselves,—except Sharaku. The triple printing of the blacks, the color of the beni, the state of the blue background, as well as the charm of the ethnic eccentricity of the type for which this artist was famous, the dainty gaufrage of the ornaments in the headband, the pink blush still preserved on the temples, all combine to make this the most beautiful portrait among the characterizations found signed by this artist. One other copy is known but in far inferior condition.

*Oban. Full original color. Untrimmed. State perfect.*

[SEE ILLUSTRATION]

### KIYONAGA

#### 42 TWO ACTORS DINING AT A TEA HOUSE

160-

Actual portraits of two actors showing the characteristic entertainment of the period. A striking instance of the realism which popularized the powerful Kiyonaga, and while as always the realism vulgarizes the great qualities of the artist, in this instance as in all he did, he triumphs over that tendency and achieves beauty. A splendid example of Kiyonaga's more robust style.

*Oban. Full original color. State perfect.*

### UTAMARO

#### 43 LONELY MAID IN THE MOONLIGHT

100-

A corner of the tea-house veranda. A characteristic Utamaro idyl.

*Oban. Beautifully printed. State perfect.*



## YEISHO

### 44 FASHIONABLE COSTUMES FOR THE YOSHIWARA

80- Designed by a strikingly original artist. Yellow ground. Showing what infinite charm and endless variety were the result of the concentration of all the artistic talent of that time upon these public favorites who became the arbiters of fashion and often the agents of real æsthetic culture of that democratic period in the art of Japan. Oban. Condition fine.

## YEISHO

### 45 FASHIONABLE COSTUMES FOR THE YOSHIWARA

90- Companion to the preceding.

## SHUNKO

### 46 WRESTLER AND HIS ATTENDANTS

90- A special type of strong-man cultivated for centuries by the Japanese. They were popular idols and privileged characters. This subject is a famous one. As a masterful characterization it is remarkable in drawing and beautiful in color; the blue background still alive.

Oban. Condition fine.

## EIRII

### 47 THE WATER CARRIERS

A charming "duette" in original colors by one of the most interesting personalities in the Ukiyo group, whose prints seem to appear but rarely.

*Untrimmed. Condition perfect.*

## TOYOKUNI I

### 48 SAMURAI IN A STORM

Black ground. A rare subject of this remarkable series of actor portraits, the "Yakusha Butai."

*Oban. Untrimmed. Condition perfect.*

## UTAMARO

### 49 TEA HOUSE MAID

Popular subject. The charming tea house maid so tirelessly and often drawn by this artist. This time, smoking at ease.

*Condition perfect.*

## UTAMARO

### 50 THE BARBER

Shaving the shapely neck of his patron. The blue robe unfaded. The colors, even the faint blush upon the temples, as originally printed. A famous subject.

*Untrimmed. Flawless state.*



## EISHII

### 51 AT EVENING

40 - Single sheet of a rare triptych printed in greyish-black, violet and gold bronze. An unusual and beautiful simple color treatment of a graceful theme.

*Untrimmed. Condition perfect.*

## EISHII

### 52 AT EVENING

90 - Another single sheet of the same triptych as the preceding.

*Untrimmed. Condition perfect.*

## TOYOKUNI I

### 53 NOCTURNAL SWORDSMAN

140 - Large actor print. Color in original state.

*Condition perfect.*

## TOYOKUNI I

### 54 IRIS

210 - Character study. One of a series in the manner of Toyokuni's prime. A valuable record of the salient characteristics of that period.

*Condition perfect.*



〔 NUMBER 55 〕

# TOYOKUNI I

## 55 BY TOKYO BAY

Left hand sheet of a celebrated triptych. In the manner of Toyokuni's early, and in many respects, best period.  
*In beautiful condition.*

〔SEE ILLUSTRATION〕



{ NUMBER 56 }

## SHUNSHO

### 56 IN A WATER GARDEN

100- The household and servants on the veranda overlooking the water. Oxidization here produces a lovely effect in what is undoubtedly a proof copy exquisitely engraved and printed. Color, except for oxidization, in original condition. One of three sheets.  
Broad sheet. Beautiful state.

{SEE ILLUSTRATION}



[ NUMBER 57 ]

## YEISHO

### 57 LOVE MISSIVE SECRETLY GIVEN

As seen beneath the bathrobe of the "fair recipient". An original treatment of the popular theme, as might be expected of Yeisho. Oban. Condition perfect.

[SEE ILLUSTRATION]

## UTAMARO

### 58 THE FISH PLATE

230- A remarkable example of the care lavished upon the work of this master at this period. The collar of the maid's kimono done in Urushiye or lacquer. The fish on the plate, silver mixed with mica. The collar of the under-dress of the kneeling maid, mica, and the metal of the radish-slicer, silver. The whole is executed with artistic effect. A fine composition in every sense. Untrimmed. In fine condition.

[SEE ILLUSTRATION]

## EISHII

### 59 AN EXCITING MOMENT

150- This lovely Eishii creation uses a hair-pin to break open the letter just brought by the little maid. On the green robe of the maid is an example of paste-printing to produce pattern by sheen alone. A perfect yellow ground; the collar of the under-dresses printed with mica. A charming subject, showing clearly how an "arrested moment" could be successfully rendered by limited means in this highly sophisticated school. Oban. Condition perfect.

## TOYOKUNI I

### 60 THE SNOW BALL

120- One sheet of a triptych, but complete in itself. In Toyokuni's early manner at his best period showing his rare ability as a landscape artist. A rare and beautiful subject by this idol of the Japanese. Oban. Untrimmed. Condition perfect.





哥麻呂







〔 NUMBER 61 〕

# TOYOKUNI I

## 61 THE SERPENT

A tragic subject from the famous series of actor portraits, the "Yakusha Butai". A dramatic success.

Oban. Untrimmed. Condition fine.

〔SEE ILLUSTRATION〕



〔 NUMBER 62 〕

## UTAMARO

### 62 A STUDY IN THREE BLACKS

A perfect example of the "big-head" introduced with such effect into this school by this artist, in which so many technical tricks were invented and often successfully used, as the reproduction of tortoise shell in the comb of the head-dress.

*Oban. Condition perfect.*

〔SEE ILLUSTRATION〕

## TOYOKUNI I

### 63 THE REPRIMAND

80- Another character study in the series by this artist, showing to a remarkable degree the qualities that made him in his time the most popular and beloved of all the masters of Ukiyo-e. Probably as a characterization the portrait here given has never been excelled by any member of the school. Time has adventitiously added to its effectiveness by oxidizing the pigment with which the face and hands were printed.

*Oban. Condition perfect.*

## EISHO

### 64 SPRING

210- The "Spring" number of a set of the seasons of which one is the famous black-hooded figure "Winter." The over-printing of the murasaki robe is beautifully done. Mica ground.

*Oban. Untrimmed broad sheet. Condition perfect.*

## UTAMARO

### 65 THE SILK LOOM

100- A proof impression from the series depicting the making of silk. Bearing the seal of Hiromiche Shugio, distinguished Japanese connoisseur.

*Oban. In flawless state.*



[[ NUMBER 66 ]]

# UTAMARO

## 66 TO THE CHERRY

The fruit held in the mother's lips to tempt her baby. A fine impression of this famous subject. Another of Utamaro's spectacular changes of mood and technique, showing his complete versatility in a new phase.

Oban. Untrimmed. Condition fine.

[[SEE ILLUSTRATION]]

## SHARAKU

### 67 PORTRAIT OF AN ACTOR

1571- A perfect copy of this, the gentlest and one of the most successful of these bold characterizations by this experimental Japanese genius. Dark mica background.

Oban. Untrimmed. In fine state.

[SEE ILLUSTRATION]

## UTAMARO

### 68 SAKE AND THE MAID

120- A characteristic subject. The strength of mass and outline of the figure resembles the primitives. A virile rendering of the serving maid here passing back her sake cup to be filled again from the hand and kettle just visible within by the slight opening of the shoji behind her shoulder. Characteristic night shadows play across the paper of the shoji.

Oban. Untrimmed. A perfect impression.







{ NUMBER 69 }

## UTAMARO

### 69 AWABI SHELL GATHERERS

Utamaro at his greatest. The middle sheet, the finest achievement of the three that form the great triptych. The drawing of the figure, hands and feet reaches perfection and is rendered in red lines. The figure here seen is statuesque in simplicity and its perfect printing is in a remarkable state of preservation. The blue of the waves is still in its original condition.

*Oban. Fine impression and condition.*

{SEE ILLUSTRATION}



〔 NUMBER 70 〕

## UTAMARO

### 70 THE MATRON'S MIRROR

Seeing, for the first time, her teeth blackened as was required of the wife of that period. A drawing that for effective simplicity and dramatic force rarely has been equalled in art. Mica ground. One of a remarkable and rare series.

Oban. Slightly trimmed. Condition good.

〔SEE ILLUSTRATION〕

## UTAMARO

### 71 HANA OGI

110- A distinguished drawing of the beautiful tea house maid immortalized in so many drawings by the marvelous power of this interpreter of women as "woman". A fine example of printing.  
*Oban. Condition perfect.*

## UTAMARO

### 72 HANA OGI'S TEACUP

130- Another portrait of the tea house girl. The hands exquisitely drawn, as the centre of interest in this instance.  
*Oban. In fine state.*

## UTAMARO

### 73 HANA OGI, COMPLETE

130- As seen from the front and the rear. A two-sided print utilizing on either side the outlines of the other to render both front and rear views of the figure. An instance of the incorrigible invention of the inexhaustible Utamaro.  
*Hosoye. Condition good.*

## UTAMARO

### 74 HANA OGI, BOTH SIDES

50- This time in service. A supernaturally clever variation of the preceding. A Utamaro prank that still holds as a work of art.  
*Hosoye. Condition only fair.*

## GROUP THREE

### THE ACTOR PRINTS

*"It is in these actor prints that the full charm and force  
of the art are shown most surely, and that it  
achieves its most felicitous results"*

NUMBERS 75-155

#### SHUNSHO

##### 75 THE ACTOR SEGAWA KIKUNOJO

40-  
Sarumawashi. As a street show-girl with wand, leading monkey.  
Murasaki and pink against soft grey ground. Decoration of chrysanthemums and waves. Oxidized. Early middle period.  
Hosoye. Full size. Condition perfect.

#### SHUNSHO

##### 76 THE ACTOR NAKAMURA NAKAZO

41-  
Holding secret treasure ball. Decoration of kiri flowers on white under-robe in delicate gaufrage. Green haori with streams and medallions. A powerful characterization.  
Hosoye. Uncut. Condition perfect.

SHUNSHO

60- 77 THE ACTOR IWAI HANSHIRO

As a graceful serving maid with towel over arm and kettle in hand. Warm-green kimono decorated with fans. White and purple obi. Rose-pink apron with white sprays, and emblems of fecundity. A wall of the tea house in the background, decorated in orange with Chinese wave pattern.

*Hosoye. Full size. Condition perfect.*

[[SEE ILLUSTRATION]]

SHUNSHO

45- 78 THE ACTORS IWAI HANSHIRO AND NAKAMURA NAKAZO

Dramatic moment from classical drama. Color finely oxidized.

*Hosoye. Full size. Condition perfect.*

[[SEE ILLUSTRATION]]

SHUNSHO

79 THE ACTOR ICHIKAWA YAOZO

45- A fine instance of the arrested dramatic moment. The clothes tucked up for a fight. Robes purple and rose. Early middle period.

*Hosoye. Full original color. Uncut. Condition perfect.*



[ NUMBER 77 ]



[ NUMBER 78 ]



## SHUNSHO

### 80 THE ACTOR NAKAMURA SUKEGORO

✓0- In classical role, wearing Imperial hat. Clad in kan-oboshi such as is used for the Sanbaso dance. Seen on wood verandah against green bamboo screen, lattice overhead. Deep gaufrage. Early period. Hayashi jar seal.

Hosoye. Full size. Condition perfect.

[SEE ILLUSTRATION]

## SHUNSHO

### 81 THE ACTORS KOSHIRO IV AND ICHIKAWA DANZO

✓✓- A dramatic moment from Chushingura. Execution imminent. Beni and green. A lovely palace interior for background. Oxidized. Early middle period.

Hosoye. Uncut. Condition perfect.

[SEE ILLUSTRATION]

## SHUNSHO

### 82 THE ACTOR ICHIKAWA MONNOSUKE

✓✓- As a young prince with sacred emblem. Murasaki robe decorated with Ho-o-do birds and persimmons, put on over red kimono. White trousers with blue Imperial dragon medallions. Oxidized. Early middle period.

Hosoye. Uncut. Condition perfect.



[ NUMBER 80 ]



[ NUMBER 81 ]

## SHUNYEI

### 83 UNIDENTIFIED ACTOR

200-

Nocturnal warrior in raincoat carrying gun in country fields. Checkered robe against black and gold. A brilliantly beautiful characterization and scheme.

*Hosoye. Full size. Condition perfect.*

[SEE ILLUSTRATION]

## SHUNKO

### 84 THE ACTOR ICHIKAWA MONNOSUKE

40-

As beautiful "No" dancer with peony-flower robe in blue, and golden cap. Pale blue hakama to match the linings of the outer robe. Standing in white tabi on yellow tatami before white plaster wall with decorated base border. Hanging bamboo screen rolled up above the head.

*Hosoye. Full size. Condition perfect.*

[SEE ILLUSTRATION]

## SHUNKO

### 85 THE ACTOR ARASHI SANGORO

40-

In princely dress. Black embroidered murasaki robe over red kimono. Autumn leaves overhead.

*Hosoye. Fine uncut impression. Condition perfect.*



{ NUMBER 83 }



{ NUMBER 84 }

## SHUNKO

### 86 THE ACTORS OTANI HIROJI AND NAKAMURA NAKAZO

40- The dramatic moment preceding murder. Both actors in richly embroidered and colored robes, standing on the wooden verandah of the house, against a grey sky. Oxidized. Early middle period. Hosoye. *Fine impression and condition.*

## SKUNKO

### 87 THE ACTOR IWAI HANSHIRO

3√- "The Green Robe", fan in hand. The Hanshiro mon used as applied decoration on the green robe. Haori purple and white sea moss decoration. Hosoye. *Uncut. Fine impression and condition.*

## SHUNKO

### 88 THE ACTOR SEGAWA KIKUNOJO

3√- In female role, graceful drawing of a fine characterization. Seen standing on the straw matting of the house, the open shoji showing the garden outside. The robe, originally bright blue, decorated with chrysanthemums floating on mountain streams. Hosoye. *Fine impression and condition.*



## SHUNSHO

### 89 THE ACTOR ICHIKAWA MONNOSUKE

Samurai in full dress. The robe, originally blue, decorated with Kohone (water leaves). Red and purple kimono decorated with water circles. Later period.

*Hosoye. Uncut. Condition good.*

## SHUNSHO

### 90 THE ACTOR SEGAWA KIKUNOJO

40- Female impersonation of a courtesan, with fan. Elaborate head-dress. Green over-robe decorated with red lattice, the purple lining also decorated, with white. Red kimono with black obi. Seen standing on tatami beneath hanging bamboo screen, rolled up above head. Later period. Companion piece to the following.

*Hosoye. Fine impression. Condition perfect.*

## SHUNSHO

### 91 THE ACTOR TAKINAKA KASEN

5- Who changed his name to Sojuro. A beautiful impersonation of a gentleman with fan in one hand and sake cup in the other. Purple coat with fern medallions in white gaufrage. Golden-green kimono with large orange and red medallions, the orange beautifully oxidized. Seen standing on a tatami beneath rolling bamboo screen. Later period. Companion piece to the preceding.

*Hosoye. Uncut. Condition fine.*



## SHUNSHO

### 92 THE ACTOR BANDO MITSUGORO

60-

As an elegant gentleman in purple murasaki robe lined with orange. By his side a two-handed sword. Striped pink and gold-green kinono over blue under-dress patterned in white. Seen standing in white tabi on straw matting against a plaster wall decorated by a blue band with white iris. Later period.

*Hosoye. Uncut Condition perfect.*

[[SEE ILLUSTRATION]]

## SHUNKO

### 93 THE ACTOR NAKAMURA DENKURO

50-

In the role of a pilgrim carrying gong. Wonderful make-up. Blue over-robe lined with orange and purple, white kimono patterned in gaufrage, lined with red. Seen on yellow ground beside black and yellow and orange wayside shrine. Early middle period. Signed in full, Katsukawa Shunko.

*Hosoye. Fine impression. Condition perfect.*

[[SEE ILLUSTRATION]]

## SHUNSHO

### 94 THE ACTOR NAKAMURA NAKAZO

40-

As a boatman. In heavy coat. Seen standing with paddle in hand on the sands of a stormy seashore, a white mist behind him. A strong handling of the strong man. Later period.

*Hosoye. Uncut. Condition fine.*



〔 NUMBER 92 〕



〔 NUMBER 93 〕

## SHUNSHO

### 95 THE ACTORS HIROSHI SANGORO AND OTANI HIROEMON

✓0- In a scene from classical drama. Seen in snow on country road by bamboo fence beneath pine tree. A paper scroll between them extending from the hand of the one to the mouth of the other. Masque of Otani terrible indeed. One in pink robes, with flowing water and cherry blossoms; the other stripped to his red underdress, tucked up, prepared for battle. Oxidized. Early middle period.

*Diptych. Hosoye. Uncut. Condition perfect.*

## SHUNSHO

### 96 THE ACTOR NAKAMURA NAKAZO

40- As a two-sworded Samurai in court dress. Green and white overdress decorated with Genji symbols over a plain purple robe. Seen on the stage beneath a curtain marked in gaufrage with the kiri leaf. Later period.

*Hosoye. Uncut. Condition perfect.*

## SHUNSHO

### 97 THE ACTOR ICHIKAWA YAOZO

3✓ Samurai in fighting trim, koto in hand, war make-up. Seen standing in a garden in front of closed paper shoji of house. Purple robe patterned with peacock feathers in hexagons. Kimono red with blue facings patterned with actor's square mon. Early middle period.

*Hosoye. Uncut. Condition perfect.*

## SHUNKO

### 98 THE ACTOR DANJURO

In a dramatic pose upholding a metal mirror. Fine masque. Deep black and purple robes, red and blue under-dress. Seen against bamboo fence of bamboo garden.

*Hosoye. Uncut. Condition fine.*

## SHUNKO

### 99 THE ACTOR SEGAWA KIKUNOJO

As a courtesan with umbrella under arm. Black kimono with blue coat decorated with flying cords and tassels. Under-robos decorated in delicate gaufrage with grey cherry flowers. Red obi. Scene on country road against clear sky. One geta, black, the other, white.

*Hosoye. Full size. Condition perfect.*

## SHUNKO

### 100 THE ACTOR OTANI ONIJI

In a comic role from the story of the Ronin. With flying red robe and blue kimono. Seen defying the pretended policemen standing on a chest before the door of a shop. Curtain and wall decorated in white and blue. Oxidized.

*Hosoye. Uncut. Condition fine.*

## SHUNSHO

### 101 THE ACTOR SAKATA HANGORO

40- As Higeno-ikyn, the Samurai enemy of Sukeroku, the popular champion. In a golden-green thunder robe. Marvelous make-up. Purple kimono likewise decorated with another rendering of the thunder-cloud. Blue and grey under-dress. Scene on yellow road against pearl-grey sky. Late middle period.  
*Hosoye. Full size. Condition fine.*

{SEE ILLUSTRATION}

## SHUNKO

### 102 THE ACTOR ICHIKAWA MONNOSUKE

✓0- As a vender, shoulder carrying-stick in hand. Scene on the yellow road by an old cherry tree. Blue kimono patterned with crystals. Heavy red apron hanging from neck.  
*Hosoye. Uncut. Condition fine.*

{SEE ILLUSTRATION}

## SHUNKO

### 103 THE ACTOR NAKAMURO NAKAZO

4✓- In the role of a pilgrim. Purple lined grey robe over orange. White kimono with pattern in gaufrage, blue cap, armlets and leggings. Scene on country road. Oxidized. Signed in full, Katsukawa Shunko.  
*Hosoye. Uncut. Fine impression and condition.*





{ NUMBER 101 }



{ NUMBER 102 }



SHUNYEI

104 THE ACTOR TAKINAKA KASEN

45- Who changed his name to Sojuro. As a gentleman gaily dressed in purple and white bamboo decorated robe thrown from shoulder to reveal red kimono. Seen standing on the sands by a stream under the red leaves of a maple tree, contemplating suicide. Green underdress and obi.

Hosoye. Full size. Condition perfect.

SHUNYEI

105 THE ACTOR ASAO TOMIJURO

90- As a servant carrying sake-tub on broom. Scene in the street against checkered shoji, and low black patterned wall. A remarkable characterization by a great actor of this period.

Hosoye. Full size. Condition perfect.

SHUNYEI

106 THE ACTOR SAKATA HANGORO

35- As warrior-archer in full armor, protected by rain coat, wearing red lacquered straw rain hat. Fine head. Seen in road against red bamboo palings.

Hosoye. Uncut. Condition fine.

## SHUNSHO

### 107 THE ACTOR MATSUMOTO KOSHIRO

As Soga-no-juro, with pipe and exquisite fan. On the sands of the seashore against a pearl-grey sky. Beautiful make-up. Purple haori and red kimono appropriately decorated with multicolored waves and flying waterbirds. Obi and under-dress of blue.

*Hosoye. Full size. Condition perfect.*

## SHUNSHO

### 108 THE ACTOR NAKAJIMA KANZAEMON

Disrobed Samurai at well. Scene in garden against blue stream and green palings. Splendid masque. Printed in deep gauffrage, heavily oxidized. A fine specimen of the forceful Shunsho of this fine early period. Hayashi jar seal.

*Hosoye. Uncut. Condition perfect.*

## SHUNSHO

### 109 THE ACTOR ICHIKAWA DANZO IV

Samurai in fighting trim, banner in hand. Seen on green sward against delicate grey sky. Fine masque. Purple and white striped robe over pink and green kimono decorated with full moons. Yellow obi. Blue color of trousers and facings of kimono oxidized. Later period.

*Hosoye. Uncut. Condition perfect.*

## SHUNSHO

### 110 THE ACTOR OTANI HIROEMON

35- As a gentleman. Fine masque. Scene with green foreground of garden against green wicker palings. Clear sky. Blue, white and red robes. Purple kimono decorated with autumn scene, a white deer standing on green hills beneath brilliant maple branches.

*Hosoye. Full size. Condition perfect.*

[SEE ILLUSTRATION]

## SHUNYEI

### 111 THE ACTOR IWAI HANSHIRO

35- In the role of a tea house maid. Scene in front of a tea house and garden. Samurai swords visible on floor of tea house, grey sky. Striped kimono subtly patterned with water-markings. Pink obi and blue apron, red under-robos patterned with white fans. Oxidized.

*Hosoye. Fine impression and condition.*

[SEE ILLUSTRATION]

## SHUNYEI

### 112 THE ACTOR BANDO MITSUGORO

40- As Soga-no-juro, in court dress. White and yellow hakama. Scene on verandah beneath old cherry tree in full bloom. The actor holds a picnic-party screen rope. Purple, red and blue kimono. A superbly efflorescent drawing, finely oxidized.

*Hosoye. Full size. Condition fine.*



[ NUMBER 110 ]



[ NUMBER 111 ]

## BUNCHO

### 113 THE ACTOR KOSHIRO III

80- Who later became Danjuro V. As a violent swordsman making his way through bamboo hedge at night. Fine masque, black sky. Butterfly robes once deep purple. Buncho seal. Hosoye. *Fine impression and condition.*

[[SEE ILLUSTRATION]]

## SHUNKO

### 114 THE ACTOR MATSUMOTO KOSHIRO

35- As Samurai in court dress kneeling beside a Koto. Seen on yellow straw tatami, against a wall beautifully decorated with iris. Red kimono over-dress decorated in golden-green with the same junko-leaf that makes up the actor's mon. Middle period. Hosoye. *Uncut. Condition perfect.*

[[SEE ILLUSTRATION]]

## SHUNKO

### 115 THE ACTOR DANJURO

35- Samurai in court dress holding makimono. With two-handed and small sword. Purple thunder-robe over red kimono decorated with wave medallions. Long white Hakama. Seen standing in green field against clear sky. Finely oxidized. Hosoye. *Fine impression and condition.*





〔 NUMBER 113 〕



〔 NUMBER 114 〕



## BUNCHO

### 116 THE ACTOR NAKAMURA KUMESABURO

✓✓-

Known also as Riko. Female impersonation. Purple kimono decorated to resemble the Ho-o-do bird, babe in arms. Seen beneath cherry tree in mist, against grey ground showing snow flakes. Standing on green mound against garden palings. Heavily oxidized. Early period. *Hosoye. Uncut. Condition perfect.*

## SHUNSHO

### 117 THE ACTOR NISHIKAWA KONOSUKE

3✓-

Known also as Sanjo Kantaro. In female role. Blue robes over yellow kimono, both exquisitely decorated to match with chrysanthemum branches. Black satin obi. Fan in hand remarkably printed with two minute red seals. Seen against board fence with lattice top. Gold foreground. Middle period. *Hosoye. Full size. Fine impression and condition.*

## SHUNSHO

### 118 THE ACTOR OTANI HIROJI

3✓-

As a merchant, seen standing in the street in front of shop with curtains bearing his mon. Fine head. Purple robe lined with green over red kimono decorated with white fern sprays in gaufrage. White tobacco pouch and blue tabi. Richly oxidized. Later period. *Hosoye. Uncut. Condition perfect.*

## SHUNZAN

### 119 THE ACTOR DANJURO

In a scene from Kudo-suketsune. As a Samurai in red robe and white kimono. Seen standing on tatami against interior plaster wall with band of striped decoration at base. Finely oxidized.

*Hosoye. Uncut. Condition perfect.*

## SHUNSHO

### 120 THE ACTOR NAKAMURA KUMESABURO

Known also as Riko. The famous actor in female impersonation, here seen as courtesan in a garden listening to the raven. Her loosened hair like the raven's wing, against the clear sky. Purple and white robe tied over pink kimono with voluminous pink and white striped obi decorated with white and green medallions. Red under-dress. Later period.

*Hosoye. Full size. Condition fine.*

## SHUNSHO

### 121 THE ACTOR IWAI HANSHIRO

In female role, upholding kimono sleeve with inscription on it. Graceful long-sleeved robes in red and blue and purple, decorated with white fans and wave medallions. Black obi. Seen standing on tatami against dead-wall.

*Hosoye. Full size. Condition perfect.*

## SHUNKO

- 60- 122 THE ACTORS DANJURO AND NAKAMURA NAKAZO  
In the famous "Fight on the Roof" at night. Soft polychrome against a deep black ground, black printed over black. Signed in full. Diptych. Hosoye. Uncut. Condition perfect.

[[SEE ILLUSTRATION]]

## SHUNSHO

- 45- 123 THE ACTOR NAKAMURA NAKAZO  
As a fighting Samurai with naked sword. In black robe, armlets and shin guards, the robe tied with white obi. A fine characterization. Red kimono decorated with chrysanthemums and streams. Scene in street against wall of building. Delicately oxidized. Early middle period.  
Hosoye. Condition perfect.

[[SEE ILLUSTRATION]]

## SHUNSHO

- 30- 124 THE ACTOR DANJURO  
As Samurai in elaborate ceremonial dress grasping his long-sword. Purple over-dress covered with flying arrows. Blue robe with white mon, trimmed with orange, over red kimono with wistaria decoration hanging from shoulders. Fine masque. Seen on tatami against an interior wall. The blue finely preserved.  
Hosoye. Full size. Condition perfect.



[ NUMBER 122 ]  
(One of two sheets)



[ NUMBER 123 ]

SHUNYEI

125 THE ACTOR IWAI HANSHIRO

30-

Female impersonation. With rain coat and fishing net. White over-robe decorated with blue fans arranged to resemble butterflies. Seen standing on yellow road by stream against a clear sky. Beautifully oxidized.

*Hosoye. Uncut. Condition fine.*

SHUNYEI

126 THE ACTOR DANJURO

30-

A challenger, seen standing in the snow under snow-laden branch against a grey sky flaked with snow. Superb masque and head-dress. Striped blue lined over-robe, pink kimono decorated with thunder clouds.

*Hosoye. Full size. Condition fine.*

SHUNYEI

127 THE ACTOR SEGAWA KIKUNOJO

3✓

Impersonating a female character. Blue robe, dropped from shoulders, decorated with floating chrysanthemum blossoms with purple leaves. Brilliant red kimono with flying birds in white gaufrage. White under-dress, long green informal obi. Seen standing on yellow ground beneath red-leaved maple branch.

*Hosoye. Uncut. Condition perfect.*

## SHUNKO

### 128 THE ACTORS OTANI HIROJI AND NAKAMURA NAKAZO

In a tragic scene from drama. Nakazo wrapped in straw matting as disguise. Seen in countryside beside a fence. Oxidized.  
*Hosoye. Uncut. Condition good.*

## SHUNKO

### 129 THE ACTOR ONOE MATSUSUKE

In female character, classical role. In black over-robe embroidered with ideographs and wistaria, over red kimono decorated with large cherry flowers in pink and gold. Seen standing on tatami against shoji, open, showing plum tree in the garden. Clear sky. Slightly oxidized.

*Hosoye. Uncut. Condition fine.*

## SHUNKO

### 130 THE ACTOR DANJURO

As a gentleman, caul in hand. Dressed in kimono embroidered with his mon, the centres black, alternating with large conventional butterflies. Under-kimono of blue. Seen standing on straw tatami against interior garden wall of tea house.

*Hosoye. Uncut. Condition good.*



## SHUNSHO

### 131 THE ACTOR NAKAMURA KUMESABURO

25- Known also as Riko. As Oiso-no-tora, mistress of Soga-no-juro. Under orange and blue umbrella. Purple robe decorated with dashing orange waves with flying waterbirds. Magnificent head-dress. Open white kimono tied with great white obi embroidered with square lattice, red and blue under-dress. Seen standing on yellow ground against grey sky. Blue mist above, now faded. Finely oxidized. Later period.

*Hosoye. Uncut. Condition perfect.*

[[SEE ILLUSTRATION]]

## SHUNSHO

### 132 THE ACTORS IWAI HANSHIRO AND SEGAWA KIKUNOJO

✓0- Scene in street between New Year's decorations in classical out-of-doors New Year's dance with the "hobby-horses". Heads covered. Striped kimonos with flying sleeves decorated with large orange and green sword-guard medallions. Tied with black velvet obis with orange chrysanthemum medallions. Red and blue under-kimonos. The orange colors fully oxidized.

*Diptych. Hosoye. Full size. Condition perfect.*

[[SEE ILLUSTRATION]]

## SHUNSHO

### 133 THE ACTOR NAKAMURA NAKAZO

25- As a priest with rosary and orange hat. In white robes lined and decorated with blue now faded to pale brown. Seen standing on country road against clear sky. Finely oxidized.

*Hosoye. Full size. Condition good.*



[ NUMBER 131 ]



[ NUMBER 132 ]  
(One of two sheets)

## SHUNSHO

### 134 THE ACTOR TAKINAKA KASEN

40- Who changed his name to Sojuro. Samurai in purple robe with dark green lining, and red kimono with dark green embroidery in pendent sleeves. Standing against yellow ground. Jar sealed. Very early period.

*Hosoye. Full size. Condition perfect.*

[[SEE ILLUSTRATION]]

## SHUNKO

### 135 THE ACTOR SEGAWA KIKUNOJO

3√- As a young girl in murasaki kimono with long sleeves over blue robe. Red under-clothes. Large red obi decorated with great star flowers. Murasaki robe decorated with wave medallions, a white rabbit in centre of each. Seen standing on yellow ground against orange fence. Hand turned over beneath chin.

*Hosoye. Full size. Condition fine.*

[[SEE ILLUSTRATION]]

## SHUNSHO

### 136 THE ACTOR NAKAMURA NAKAZO

20- As Samurai strong-man from the story of the Soga brothers vendetta. With two-handed sword and small sword, in war make-up. Coat originally blue, decorated with actor's mon used as unit of pattern. Red kimono covered with flying cranes. Blue under-dress, finely oxidized. Seen standing in field against a bright grey sky. Early middle period.

*Hosoye. Full size. Condition fine.*



〔 NUMBER 134 〕



〔 NUMBER 135 〕



## SHUNYEI

### 137 PROBABLY THE ACTOR TOMEJURO II

40- As a young Samurai. Black plaid over-robe, grey lined. Red kimono with scattered decoration of large cherry flowers. Standing in road against stone palings of fence, spray of green leaves above. Clear sky. Hosoye. Uncut. Condition perfect.

{SEE ILLUSTRATION}

## SHUNSHO

### 138 THE ACTOR ICHIKAWA KOMAZO

✓✓- In the "Dance of the Mice." Interesting make-up and head. Purple outer-robe lined with red decorated with silver and gold treasure balls. Red kimono lined with blue also decorated with treasure balls floating on stream. Scene on yellow road under autumn maples against a clear sky, with grey mist below. A lively drawing. Late middle period.

Hosoye. Uncut. Condition perfect.

{SEE ILLUSTRATION}

## SHUNSHO

### 139 THE ACTOR NAKAMURA KUMESABURO

20- Known also as Riko. In female role with long hair flying in "The Dance of the Rats." White robes patterned in gaufrage over blue kimono decorated with sacred treasure balls. Red under-robos and obi. Seen in garden against bamboo lattice.

Hosoye. Full size. Condition fine.



〔 NUMBER 137 〕



〔 NUMBER 138 〕



## SHUNSHO

### 140 THE ACTORS SEGAWA KIKUNOJO AND ICHIKAWA YAOZO

25-

In a scene from Shibaraku. Kikunojo in white "No" dance robe. Standing above. Yaozo kneeling in red Shibaraku robe. Clear background. Statuesque duet. Early middle period.  
*Hosoye. Uncut. Condition fine.*

## SHUNSHO

### 141 THE ACTOR NAKAJIMA KANZAEMON

20-

An arrested moment finely rendered. Masque and head remarkable. In white kimono, wearing ceremonial hat with looped silken cords and tassels. Purple robe under arm. Standing in field against clear sky. Late middle period.  
*Hosoye. Uncut. Condition fine.*

## SHUNSHO

### 142 THE ACTOR DANJORO

15-

As a belligerent gentleman in purple and white striped kimono over red under-dress. Seen standing on yellow straw tatami against the interior tea house wall. Plaster wall below decorated in gaufrage with iris. Wall above wooden window guards in gaufrage with butterflies. Wall surfaces originally blue. Later period.  
*Hosoye. Uncut. Condition fine.*

## SHUNKO

### 143 THE ACTOR IWAI HANSHIRO

In private dress with black haori. Entering door of his theatre dressing room, attendant taking care of robes. Plaster wall of dressing room in blue with pattern in white gaufrage. A fine two-figure drawing. Name of actor seen on strip of paper fastened to dressing room wall.

*Hosoye. Full size. Condition fine.*

## SHUNKO

### 144 THE ACTOR SEGAWA KIKUNOJO

As court lady in ceremonial dress, holding arrow in one hand and large ceremonial fan in the other. Beautiful purple coat decorated with pink and blue medallions with white fern sprays in gaufrage, lined with blue. White kimono decorated with gold medallions, large red ceremonial skirt. Seen standing on stone pavement of temple yard by red-leaved maple tree.

*Hosoye. Uncut. Condition perfect.*

## SHUNKO

### 145 THE ACTOR BENNOSUKE AND AN UNIDENTIFIED ACTOR

In a scene from classical drama. Bennosuke in dark red robe kneeling beneath standing figure who wears white ceremonial robe and head-dress over poeny flowered robe. Seen on verandah against grey sky.

*Hosoye. Condition good.*

## SHUNSHO

### 146 THE ACTORS IWAI HANSHIRO AND BANDO HIKU-SABURO

60-

Two pieces of several depicting a scene from classical drama. Hanshiro as mistress of Saga-no-juro, in purple robe tied with superb black obi embroidered with butterflies, over red kimono with blue under-dress; comb in hand. Hikusaburo holding large black lacquered mirror. In pink outer-robe and blue kimono both patterned with the flying-crane medallions that are the actor's mon. Seen standing againsy a richly decorated garden wall with trellis above. Diptych. Hosoye. *Fine impression and state.*

[[SEE ILLUSTRATION]]

## SHUNSHO

### 147 THE ACTORS SEGAWA YUJIRO AND HIROJI SANGORO II

20-

In statuesque pose on yellow tatami before the tokonoma of the Japanese house. Scene from classical drama. Yujiro as female character in gorgeous chrysanthemum flowered robe. Sangoro in quieter dress smoking on the floor. Decoration of camellia and plum blossoms in white jar, kakemono above, Hotei God of Fortune. With signature on kimono in tokonoma. Richly oxidized. Hosoye. *Uncut. Fine impression and state.*

## SHUNSHO

### 148 THE ACTOR NAKAMURA NAKAZO

30-

As a swaggering Samurai in an ugly mood. Superb masque. Heavy blue coat with flying-crane medallions tucked up over purple kimono patterned with bold yellow and orange figures of the actor's mon. Seen with great swords on the yellow road beneath red-leaved maple tree. Clear sky. Finely oxidized. Hosoye. *Uncut. Condition perfect.*



## SHUNYEI

35- 149 THE ACTORS SEGAWA KIKUNOJO AND KOSHIRO IV

In the "Dance of the Rats." Two pieces of a set of three.

Hosoye. Uncut. Condition good.

[[SEE ILLUSTRATION]]

## SHUNKO

25- 150 THE ACTOR IWAI HANSHIRO

As a swordswoman in tragic role. Seen with loosened hair kneeling in the snow beneath the temple bell, and a snow-laden pine. Grey sky showing snow flakes. Outer purple robe patterned with yellow and orange vine leaves. Red kimono with fans arranged to resemble butterflies. Oxidized.

Hosoye. Uncut. Condition perfect.

## SHUNKO

30- 151 THE ACTOR SEGAWA KIKUNOJO

As a young pilgrim vendor at the Buddhist temple. In black and grey kimono. Seen with jangling staff and cabinet on country road by a stream. With the Shunko seal. Early period.

Hosoye. Fine impression and condition.





## SHUNYEI

### 152 THE ACTOR KUMETARO

40-

As a courtesan standing on yellow ground of temple yard, seen against the architecture of the temple. Purple robe with large red and green medallions, white cherry flowers floating over the medallions and the purple field of the robe. Red and blue checkered obi, under-dress red and white. Superb polychrome in the characteristic Shunyei style as "mosaic" distinguished from the Shunsho "brocade." In practically original color scale. Kumetaro was an understudy of Hanshiro.

*Hosoye. Fine impression and condition.*

[[SEE ILLUSTRATION]]

## SHUNKO

### 153 THE ACTOR ICHIKAWA NORIO

30-

As a gentleman, pipe in hand, strolling in the fields by a stream, maple leaves overhead. Blue robe, the blue finely preserved, decorated with yellow and orange ceremonial drums with flying tassels, and floating cherry flowers in white gaufrage. Robe slipped from shoulder to show red kimono also patterned with floating cherry blossoms.

*Hosoye. Fine impression and condition.*

[[SEE ILLUSTRATION]]



[ NUMBER 152 ]



[ NUMBER 153 ]

# SHUNKO

## 154 THE ACTORS ICHIKAWA YAOZO, NAKAMURA MAT-SUYEMON AND RIKO

210-

In group with black-robed Samurai at centre. Purple-robed mistress of Soga-no-juro in white kimono to the right, Yaozo in makeup of Higeno-ikyn, the enemy Samurai, to the left. Seen on country road beneath old cherry tree in bloom.

A superb subject. The three sheets flawless, and the paper exquisitely lovely. The actor print at its most distinguished best. One of the treasures of this collection. Number 102 belongs to this same group. Three sheets of a set of originally five or seven pieces. *Three sheets. Uncut. Fine impression. Condition perfect.*

[[SEE ILLUSTRATION]]

# SHUNKO

## 155 THE ACTOR IWAI HANSHIRO

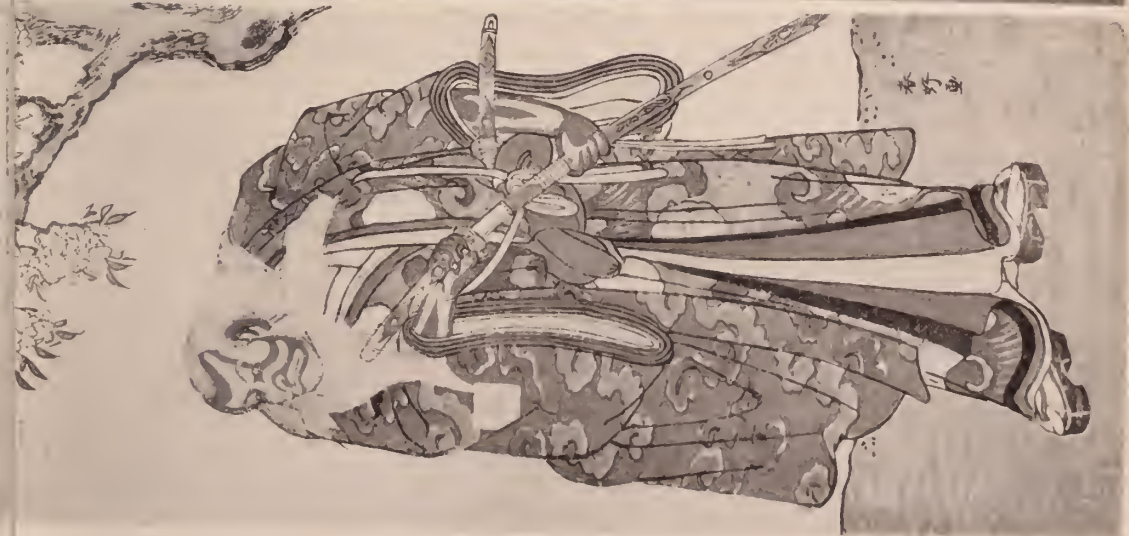
415

Spirited drawing of female character with flying hair, upholding naked sword with both hands. Checkered robe over pale blue kimono with richly embroidered gold-green obi. Red under-dress. Seen near a water garden, a plank bridge crossing in the iris. Clear sky. Oxidized.

*Hosoye. Full size. Condition fine.*

1. Iwai, 23-295-









SECOND SESSION

NUMBERS 156-346

GROUP FOUR

THE LANDSCAPES OF HOKUSAI  
HIROSHIGE'S "OCEAN WAVE"

"Famous subjects from this most epic of all the groups of landscape studies of the virtual God of Nippon. Fujiyama, the sacred mountain, has forever ruled the poetic imagination of the Japanese. Hokusai is the most potent interpreter of this poetic nature worship. This series is undoubtedly the master work in the interpretation of landscape."

NUMBERS 156-175

HOKUSAI

156 YAMASHITA HAKUUN

40 - The mountain in a glare of lightning. Magnificent drama.  
Series, Thirty-six views of Fujiyama.  
Oban. Fine impression and state.

HOKUSAI

157 YAMASHITA HAKUUN

0 - Same as the preceding.  
Oban. Fine impression and state.

HOKUSAI

158 KOSHU INUMETOGE

— The sacred mountain enriched by sunset.  
Series, Thirty-six views of Fujiyama.  
Oban. Proof impression and state.

## HOKUSAI

### 159 SOSHU HICHIRIGAHAMA (NEAR ENOSHIMA)

110- A rare blue impression. The blue prints of this series are scarce and eagerly sought by the connoisseur.  
Series, Thirty-six views of Fujiyama.  
Oban. Proof state.

## HOKUSAI

### 160 SHINSU SUWAKO

130- A fine blue and green impression. To Hokusai belongs the initiation of this color scheme now so characteristic of him.  
Series, Thirty-six views of Fujiyama.  
Oban. Condition perfect.

## HOKUSAI

### 161 SOSHU UMEZAWA

150- Cranes and the mountain. A fine blue and green impression of this almost classical treatment of the theme.  
Series, Thirty-six views of Fujiyama.  
Oban. Proof state.



〔 NUMBER 162 〕

## HOKUSAI

162 EJIRII

The wind. A characteristic Hokusai rendering of movement.  
Series, Thirty-six views of Fujiyama.

Oban. Fine impression and state.

〔SEE ILLUSTRATION〕

## HOKUSAI

### 163 JOSU USHIBORI

90- High and dry, a stranded canal boat, and the mountain.  
Series, Thirty-six views of Fujiyama.  
Oban. *Fine impression and state.*

## HOKUSAI

### 164 BUYO TSUKUDAJIMA

110- The mountain from Yedo Bay. A rare blue and green impression of a rare subject.

Series, Thirty-six views of Fujiyama.  
Oban. *Fine impression and state.*

## HOKUSAI

### 165 TOKAIDO EJIRII

80- Line of the mountain contrasted with the lines of fishing boats.  
The Hokusai "blue and gold".

Series, Thirty-six views of Fujiyama.  
Oban. *Proof impression and state.*





〔 NUMBER 166 〕

# HOKUSAI

## 166 MINOBUGAWA URAFUJI

Fujiyama seen between mountain crags. A remarkable instance of over-printing.

Series, Thirty-six views of Fujiyama.

Oban. *Proof impression and state.*

〔SEE ILLUSTRATION〕

# HOKUSAI

## 167 MINOBUGAWA URAFUJI

Same as the preceding.

## HOKUSAI

### 168 SOSHU NAKAHARA

80- Fujiyama and characteristic scene along highway in summer. Again a faithful characterization with no sacrifice of the picturesque. Series, Thirty-six views of Fujiyama.  
*Oban. Proof impression and state.*

## HOKUSAI

### 169 TOTOSURUGADAI

170- Seen from the Tokyo countryside. How true these views are to the actual character of the scene. Series, Thirty-six views of Fujiyama.  
*Oban. Proof impression and state.*

## HOKUSAI

### 170 TOKAIDO SHINAGAWA—GOTENYAMA

100- The mountain seen through the cherry trees and over a sake party. A lovely copy of the most lovely design of the series. Series, Thirty-six views of Fujiyama.  
*Oban. Proof impression and state.*

## HOKUSAI

### 171 AOYAMA ENZAMATZU

Fujiyama and the great pine tree. The two masses contrasted with studied effect.

Series, Thirty-six views of Fujiyama.

*Oban. Proof impression and state.*

## HOKUSAI

### 172 SHINO MEGURO

The mountain over farmhouses and fields. Nature in every sense.

Series, Thirty-six views of Fujiyama.

*Oban. Fine impression and state.*

## HOKUSAI

### 173 BUSU SENJU

The mountain seen through irrigation gates, contrasted with farmhouse and farmers in the foreground. Never weary, apparently, of gauging his subject with anything and everything that happens to his observation.

Series, Thirty-six views of Fujiyama.

*Oban. Proof impression and state.*

## HIROSHIGE

### 174 THE OCEAN WAVE

300-

Kanagawa. All the values of this great composition where and as they should be. Hiroshige here commanded the admiration and respect even of his enemies or perhaps their's most of all.

Series, Thirty-six views of Fujiyama.

*Oban. Superb proof impression.*

[[SEE ILLUSTRATION]]

## HOKUSAI

### 175 SOSHU ENOSHIMA

70-

Seen by travellers crossing the sands between the island and mainland, at low tide. A quiet, modest Hokusai.

Series, Thirty-six views of Fujiyama.

*Oban. Proof impression and state.*



[[ NUMBER 174 ]]



## THE HUNDRED POEMS

"Five of the series by the heroic master Hokusai, his latest and ripest work. The engraving of these graphic poems reaches a degree of perfection unequalled except in the two books of the 'Hundred Views of Fujiyama'. These are very first impressions and in them the consummate skill of the engraver's craft is seen."

NUMBERS 176-180

### HOKUSAI

#### 176 FUJIWARA YOSHITAKA

100- Scene in a medieval Japanese bath-house, overlooking the sea, the bathers in bath-robcs. Hokusai at his famous business of making nature-incidents into thrilling designs.

Series, The Hundred Poems.

Oban. Remarkable proof impression and state

### HOKUSAI

#### 177 DAINAGON

50- Country laborers beside the green rice fields. A "work" song.  
Series, The Hundred Poems.

Oban. Proof impression and state.

### HOKUSAI

#### 178 YAMABENO AKAHITO

50- A decorated Fujiyama, given a quality like Chinese pottery, showing above blue waves. Seen while climbing the mountain road to the right.

Series, The Hundred Poems.

Oban. Proof impression.



〔 NUMBER 179 〕

# HOKUSAI

## 179 ONONO KOMACHI

Country life in cherry blossom time. The late work of this master was also the most sophisticated and required almost superhuman resources of the engraver and printer.

Series, The Hundred Poems.

*Oban. Proof impression.*

〔SEE ILLUSTRATION〕

# HOKUSAI

## 180 SANARA NARIHIRA

A beautiful autumn symphony. Oxidized.

Series, The Hundred Poems.

*Oban. Fine proof impression.*

TWENTY-NINE LANDSCAPES SELECTED FROM THE  
VARIOUS SERIES DESIGNED BY HIROSHIGE

*"Hiroshige—the most truthfully simple presenter of  
Japanese life"*

NUMBERS 181-209

HIROSHIGE

3✓= 181 THE OCHA-NO-MISU (TEAWATER)

A stream of ancient Yedo. An historical stream still in existence but no longer "teawater".

*Oban. Proof state.*

HIROSHIGE

✓✓= 182 NIGHT SNOW IN KAMEIDO TEMPLE GARDENS

A rare impression from the original impression.

Toto Meisho series.

*Oban. Proof state.*

HIROSHIGE

2✓= 183 NIGHT SCENE FROM THE KISO-KAIDO

Smoking fires and travellers. An original treatment of a fine subject in a rare series. Perhaps the noblest in simplicity of all Hiroshige series.

*Oban. Fine state.*

## HIROSHIGE

### 184 MOONLIGHT ON TOKYO BAY—SHINAGAWA

A characteristic theme, the vertical masts of the boats in rhythmical groups silhouetted against the moonlit sky. Native movement along the shore road.

Toto Meisho series.

*Oban. Proof state.*

## HIROSHIGE

### 185 THE ENOSHIMA WAVE

A rare print from a rare early series. Done about the time of the early Toto Meisho. Extremely rare.

Hancho Meisho series.

*Oban. Proof state.*

## HIROSHIGE

### 186 TAMAKI—SANNŌ SHRINE

Tea beneath the Kiro trees. A rare print, perhaps unique in this state.

Yedo Meisho series.

*Oban. Condition perfect.*

## HIROSHIGE

### 187 KAIANTI

Picnics by Yedo Bay beneath the autumn maples.

Toto Meisho series.

*Oban. Fine impression. State perfect.*

## HIROSHIGE

### 188 STREET SCENE IN YEDO

215 Hiroshige simplicity and cunning in a combination of plan and elevation he used frequently with great effect. Prints of this type grow in beauty with association. Notan perfect.

Reisho Tokaido series.

Oban. *Proof state.*

## HIROSHIGE

### 189 CHERRY FESTIVAL DEVOTEES

415 Climbing the mountains to worship at Horaiji in the early morning. Hancho Meisho series.

Oban. *Fine impression and state.*

## HIROSHIGE

### 190 SHIBA JOSOJI—YEDO

20- The Temple lost, but the pines in foreground remain in Tokyo today.

Oban. *Fine impression and state.*

## HIROSHIGE

### 191 TSUCHIYAMA IN RAIN

40- Daimyo party coming up from below. Series, Fifty-three Stations of the Tokaido.

Oban. *Proof impression and state.*





[ NUMBER 192 ]

## HIROSHIGE

192 EJIRII

A satisfactory rendering of the sampan and the blue sea, one of the never failing delights of the scenery of Japan.

Series, Fifty-three Stations of the Tokaido.

Oban. Proof state.

[SEE ILLUSTRATION]

## HIROSHIGE

193 KANAZAWA HAKKEI

Returning boats on Yedo Bay. A perfect Hiroshige and a remarkable print. A rare series.

Oban. Proof impression. Fine state.

## HIROSHIGE

- 25- 194 CHERRY BLOSSOMS IN RAIN BY THE SUMIDA RIVER  
First edition of this rare print. The memorial shrines still exist.  
The blocks of this print were later changed and another edition  
printed from them.  
Yedo Meisho series.  
Oban. *Fine impression and state.*

## HIROSHIGE

- 120- 195 KAMBARA  
Deep snow at twilight, travelling difficult.  
Series, Fifty-three Stations of the Tokaido.  
Oban. *Fine impression and condition.*

## HIROSHIGE

- 45- 196 UENO PARK IN SPRING  
Cherry trees along the road beside Shinobazu pond. Tokyo behind.  
A fine and clear impression.  
Yedo Meisho series.  
Oban. *Proof state.*

## HIROSHIGE

- 90- 197 KAMEYAMA  
Daimyo party at dawn climbing the mountain to the castle. Snow  
scene.  
Series, Fifty-three Stations of the Tokaido.  
Oban. *Condition fine.*



[[ NUMBER 198 ]]

## HIROSHIGE

- 198 TORIIMOTO—MOUNTAIN ROAD IN SPRING  
Kiso-kaido series.  
Oban. Proof impression.

[[SEE ILLUSTRATION]]

## HIROSHIGE

- 199 NIBOBASHI IN SNOW  
Fujiyama on a clear morning, oxidized sky. A superb engraving.  
Oban. Proof impression.

## HIROSHIGE

- 65- 200 FUJIYAMA AT YUI  
Sampan and blue water. A characteristic Hiroshige treatment of cliff and rock masses as done at this period. A beautiful subject. Series, Fifty-three Stations of the Tokaido.  
*Oban. Fine impression and state.*

## HIROSHIGE

- 41- 201 KANDA SHRINE IN SNOW  
Tokyo seen below.  
Yedo Meisho series.  
*Oban. Fine impression and state.*

## HIROSHIGE

- 41- 202 MASAKI IN SNOW  
Raftsmen on the Sumida river in the early morning. A fine example of the "snow scene".  
Toto Meisho series.  
*Oban. Fine impression and state.*

## HIROSHIGE

- 30- 203 SHIMBASHI  
Daimyo procession passing the great dry-goods store of Matsusakaya in Yedo.  
*Oban. Fine impression and state.*



[ NUMBER 204 ]

# HIROSHIGE

204 OI

Night travellers deep in snow. A fine impression of the favorite snow scene.

Kiso-kaido series.

Oban. Rare state.

[SEE ILLUSTRATION]

HIROSHIGE

205 ENTRANCE TO ENOSHIMA CAVE AT TWILIGHT

✓✓ A Hiroshige version of the threatening wave. An early impression of this print from an early series.

Hancho Meisho series. Signed Ichiryusai.

Oban. *In fine state.*

HIROSHIGE

206 MEGURO SHRINE

✓ The morning mist floating over the great dark masses of cryptomeria. A truly Japanese theme.

Yedo Meisho series.

Oban. *Fine impression and state.*

HIROSHIGE

207 SHONO RAIN

110- Kago party passing bamboo grove. A fine impression of the most popular subject of the series.

Series, Fifty-three Stations of the Tokaido.

Oban. *Fine state.*

HIROSHIGE

208 NUMADZU

40- Tired mountain worshippers coming back to town by moonlight.

Oban. *Fine impression and state.*





〔 NUMBER 209 〕

## HIROSHIGE

### 09 MIYANOKOSHI

Willows in mist and moonlight by the waters of the castle moat.

Country people returning home. Willows of foreground in green.

A fine impression of a welcome subject.

Kiso-kaido series.

Oban. Rare state.

〔SEE ILLUSTRATION〕

GROUP FIVE

KYOTO MEISHO

*Set of eight views of Kyoto*

NUMBERS 210-217

HIROSHIGE

210 KINKAKUJI

3√-

The golden house by the famous Rikyu garden.  
Kyoto Meisho series.  
*Oban. Fine proof impression.*

HIROSHIGE

211 YASENOSATO

6√-

Faggot gatherers returning at evening. A sort of Hiroshige  
"Angelus".  
Kyoto Meisho series.  
*Oban. Fine impression.*

HIROSHIGE

212 TSUTENKYO

20-

Autumn festivals by the stream under the maples in the temple  
grounds.  
Kyoto Meisho series.  
*Oban. Fine proof impression.*



〔 NUMBER 213 〕

## HIROSHIGE

### 213 SHINABARA

— Moonlight. The Kyoto "Yoshiwara." In this mature work of Hiroshige all his great qualities show at their best, and in point of engraving and printing they are superb.  
 Kyoto Meisho series.  
 Oban. *Fine proof impression.*

〔SEE ILLUSTRATION〕

HIROSHIGE

214 YODOGAWA

✓ The moon above the river boats. The water life of Japan was quite as complete, as here seen in the boat, as was the life in the cottages on the shore.

Kyoto Meisho series.

Oban. *Fine impression and state.*

HIROSHIGE

215 GION SHRINE IN SNOW

120- Kyoto Meisho series.

Oban. *Fine impression and state.*

HIROSHIGE

216 ARASHIYAMA IN CHERRY BLOSSOM TIME

120- Hodju river. A remarkably deep and perfect printing of this beautiful design. It is a faithful characterization of the place.

Kyoto Meisho series.

Oban. *Fine proof impression.*

HIROSHIGE

217 HARAGUCHI

114- Sudden shower by the river. A remarkably clear and expressive impression.

Kyoto Meisho series.

Oban. *Fine state.*

## TOTO MEISHO

*Four rare examples from a rare series*

NUMBERS 218-221

### HIROSHIGE

#### 218 MEGURO

A rare subject from a rare series.

Yedo Meisho series. Upright. With the red Wakayo seal.

*Chuban Tanzaku. Remarkable proof impression. Fine state.*

### HIROSHIGE

#### 219 SUZAKI BEACH

Gathering shells at sunrise.

Toto Meisho series. Upright.

*Chuban Tanzaku. Fine impression and state.*

: •

### HIROSHIGE

#### 220 KAMIEDO POND

The Drum bridge, wistaria blooming.

Toto Meisho series. Upright.

*Chuban Tanzaku. Fine impression and state.*

### HIROSHIGE

#### 221 ASUKAYAMASHITA

The curved road on a spring morning.

Toto Meisho series. Upright.

*Chuban Tanzaku. Fine impression and condition.*

## GROUP SIX

### KWA-CHO

"Ten pieces of this series. Rare subjects, and with two exceptions, perfect impressions of first editions. Copies of several of the subjects are included as interesting evidence of the variations that were inevitable in the antique colored wood engraving"

NUMBERS 222-235

### HIROSHIGE

222 CHRYSANTHEMUM

In full bloom, "for the sparrow."

20- Kwa-cho.

Koban. *Fine impression and state.*

### HIROSHIGE

223 GOLDEN DRAGON-FLY

40- "Glancing swiftly over waterflowers."

Kwa-cho.

Koban. *Fine impression and state.*





[[ NUMBER 224 ]]

## HIROSHIGE

### 224 MOON-STRUCK RABBITS

Fine example of the Hiroshige gospel of simplification. Here per-  
fected.

Uchiwa.

Oban. *Fine proof impression.*

[[SEE ILLUSTRATION]]

## HIROSHIGE

### 225 MANDARIN DUCK AND MATE

70- The ducks, "Inseparable on wave or on stillwater."  
Kwa-cho. With the Shunrindo seal.  
O-Tanzaku. *Fine impression and state.*

[[SEE ILLUSTRATION]]

## HIROSHIGE

### 226 KINGFISHER AND HYDRANGEA

60- The waterbird—"Seen near the cool flowers that love the water."  
Kwa-cho. With the Shunrindo seal.  
O-Tanzaku. *Fine impression and state.*

[[SEE ILLUSTRATION]]

## HIROSHIGE

### 227 KINGFISHER AND HYDRANGEA

60- Same as the preceding.  
Kwa-cho. With the Kijakudo seal.  
O-Tanzaku. *Later impression. Fine state.*



HIROSHIGE

228 WHITE HERON AND PURPLE IRIS

“The heron coming down to the rice fields like snow softly falling.”

20- Kwa-cho.

O-Tanzaku. *Fine impression and state.*

[[SEE ILLUSTRATION]]

HIROSHIGE

229 WHITE HERON AND PURPLE IRIS

70- Same as the preceding.

HIROSHIGE

230 PARROT ON PINE BRANCH

170- “Color of the pine deepened by the snows of a thousand years, now made brilliant by the ‘eighteen-colored wisdom’ of the parrot bird.”  
Yellow ground (morning glow).

Kwa-cho. Original edition. With the Shunrindo seal.

O-Tanzaku. *Proof impression and state.*

[[SEE ILLUSTRATION]]

HIROSHIGE

231 PARROT ON PINE BRANCH

170- Same as the preceding. Green notan.

O-Tanzaku. *Early proof impression. Fine state.*



〔 NUMBER 228 〕



〔 NUMBER 230 〕

HIROSHIGE

232 PARROT ON PINE BRANCH

35- Same as the preceding.  
O-Tanzaku. Later edition. Fine state.

HIROSHIGE

233 DOLL FESTIVAL SOUVENIR

35- Signed by Hiroshige very carefully with his full signature and very carefully printed. Unique.  
Uchiwa. With Imperial Crest.  
Oban. Proof impression and state.

HIROSHIGE

234 SINGING BIRD ON ROSE BRANCH

20- Kwa-cho. Plaque.  
Fine impression and state.

HIROSHIGE

235 GOLDEN FINCH AND WISTARIA

25- "Wistaria longing for a breeze."  
Kwa-cho. Hexagonal.  
Fine impression and state.



KWA-CHO  
BIRD AND FLOWER PIECES

"A set of thirty-three pieces of the most important series among the Kwa-cho. These were found in an album in Japan at Nikko eighteen years ago and kept together until this time. While more brilliant copies are known, none more exquisitely perfect than these exist. Another instance of a serial of perfection as a whole that is unique. It is not known how many pieces the set originally included, but this one contains the subjects so far discovered and several hitherto unknown."

NUMBERS 236-268

HIROSHIGE

236 SWALLOW AND THE WISTARIA

"The swallow swinging on the tendrils of the murasaki flower, the favorite color of the Yedo dyer."

Kwa-cho.

Tanzaku. *Fine impression and state.*

HIROSHIGE

237 TENDRILS OF FLOWERING PASSION VINE

"The blossoms floating on the morning air."

Kwa-cho.

Tanzaku. *Fine impression and state.*

HIROSHIGE

238 CAPTIVE HUNTING EAGLE  
AND SPARROW

60-

"On cold nights the mother bird  
warms her nest, how base is in-  
gratitude."

Kwa-cho.

Tanzaku. Proof impression and  
state.

[[SEE ILLUSTRATION]]



[[ NUMBER 238 ]]

HIROSHIGE

239 WHITE HERON

100-

In green reeds rising from the blue water. The poem in Chinese  
style, "Like frosty snow on shallow water," etc.

Kwa-cho.

Tanzaku. Fine impression and state.

# HIROSHIGE

## 240 PEACOCK ON MAPLE TREE IN AUTUMN

"Strong maple tree, moss-grown  
in the moisture, cooled by the  
winds at twilight."

Kwa-cho.

Tanzaku. *Proof impression and  
state.*

〔SEE ILLUSTRATION〕



〔 NUMBER 240 〕

# HIROSHIGE

## 241 PHEASANT IN SNOW-CLAD PINE TREE

"Iridiscent color placed in the snows of the aged pine."

Kwa-cho.

Tanzaku. *Fine impression and state.*

# HIROSHIGE

## 242 BLACK COCK

"Making the night short by crowing early in the snowy morning."

410-

Kwa-cho.

Tanzaku. Proof impression. Exquisite state.

[[SEE ILLUSTRATION]]



[[ NUMBER 242 ]]

# HIROSHIGE

## 243 NIGHTINGALE SINGING IN THE CHRYSANTHEMUMS

"A pure song for noble flowers."

50-

Kwa-cho.

Tanzaku. Fine impression and state.

# HIROSHIGE

## 244 SNAILS ON NADESHIKO PINKS

"Deep morning dew on autumn  
flower fields, freshening the color  
of the flower."

Kwa-cho.

Tanzaku. *Fine impression and  
state.*

〔SEE ILLUSTRATION〕



〔 NUMBER 244 〕

# HIROSHIGE

## 245 GRAPEVINE

"Dark against the morning sky, made brilliant by the parrot."

Kwa-cho.

Tanzaku. *Fine impression and state.*

HIROSHIGE



- 246 SILVER-FLOWERS AND AUTUMN PINKS  
 90 - Kwa-cho. Rare example.  
 Tanzaku. Fine proof impression and state.

[[SEE ILLUSTRATION]]

[[ NUMBER 246 ]]

HIROSHIGE

- 247 QUAIL AND POPPY  
 148 - "Singing to his mate in an autumn dream."  
 Kwa-cho.  
 Tanzaku. Fine impression and state.



# HIROSHIGE

## 248 WIND-FLOWER AND TALL CRANES

"The flower that blooms by night  
or by day."

Kwa-cho. Rare specimen.

Tanzaku. Fine proof impression  
and state.

[[SEE ILLUSTRATION]]



[[ NUMBER 248 ]]

# HIROSHIGE

## 249 NIGHTINGALE

"Singing on pendent plum branch."

Kwa-cho.

Tanzaku. Fine impression and state.

HIROSHIGE

250 OWL DREAMING ON PINE  
BRANCH

220- "Sailing away, to the music of the  
wind in the pine, with the moon  
for a rolling boat."

Kwa-cho.

Tanzaku. *Fine proof impression  
and state.*

[[SEE ILLUSTRATION]]



[[ NUMBER 250 ]]

HIROSHIGE

251 USO ON PLUM TREE BRANCH

150- "Belated plum blossoms in the mountain village."

Kwa-cho.

Tanzaku. *Fine impression and state.*

# HIROSHIGE

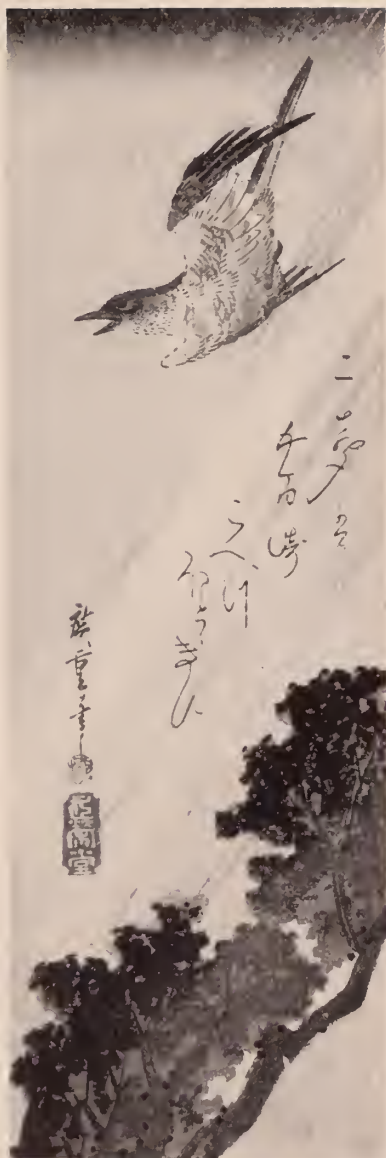
## 252 CUCKOO ON WING IN SHOWER

"Two voices over Gomosaki."  
(The voice of the cuckoo and the voice of the rain.) Never has the "Shower" been better rendered.

Kwa-cho.

Tanzaku. Proof impression and state.

[SEE ILLUSTRATION]



[ NUMBER 252 ]

# HIROSHIGE

## 253 FRAGILE CHRYSANTHEMUMS

"A delicate garden fragrance."

Kwa-cho.

Tanzaku. Fine impression and state.

# HIROSHIGE

## 254 PURPLE IRIS

"In the morning the leaves sway  
with the wind, as the bird takes  
to wing."

Kwa-cho. A rare subject.  
Tanzaku. Exquisite condition.

[[SEE ILLUSTRATION]]



[[ NUMBER 254 ]]

# HIROSHIGE

## 255 MANDARIN DUCKS

"On thin ice in late autumn."

Kwa-cho.

Tanzaku. Proof impression and state.

HIROSHIGE

256 BEGONIA AND DRAGON-FLY

"Of what is the leaf of the begonia now thinking?"

Kwa-cho. Rare example.

Tanzaku. Fine proof impression and state.

[[SEE ILLUSTRATION]]



[[ NUMBER 256 ]]

HIROSHIGE

257 SWALLOWS IN FLIGHT

"Startled from the cherry tree at sunset, near the mountain."

Kwa-cho.

Tanzaku. Fine impression and state.

HIROSHIGE

258 PEONY FLOWERS

Chinese poem.

150- Kwa-cho. Rare example. Only three known to exist.

Tanzaku. Fine proof impression and state.

[[SEE ILLUSTRATION]]



[ NUMBER 285 ]

HIROSHIGE

259 PHEASANT AMONG FERNS

"Beside the road."

85- Kwa-cho.

Tanzaku. Fine impression and state.



# HIROSHIGE

## 260 BUSH-CLOVER AND BUTTERFLIES

"The drooping clover plays with the butterflies."

Kwa-cho. Rare example.

Tanzaku. Fine proof impression and state.

[[SEE ILLUSTRATION]]



[[ NUMBER 260 ]]

# HIROSHIGE

## 261 CRANE AND WILDFLOWERS

Chinese poem.

Kwa-cho.

Tanzaku. Fine impression and state.

## HIROSHIGE

### 262 SUNSET

80- Sparrow alighting on Yamabuki flowers. "The moment too swiftly passing for words."

Kwa-cho.

Tanzaku. *Proof impression and state.*

## HIROSHIGE

### 263 NIGHTINGALE ON PERSIMMON BRANCH

90- "Ripe-sweet and tart-green fruit on the same branch, near the way-side inn."

Kwa-cho.

Tanzaku. *Fine impression and state.*

## HIROSHIGE

### 264 KINGFISHER AND BLUE IRIS

80- "The waterbird and the sweet fragrance of the waterflowers."

Kwa-cho.

Tanzaku. *Fine impression and state.*

## HIROSHIGE

### 265 PARROT SWINGING ON HIBISCUS BRANCH

100- "Strange! Hibiscus flowers and not a cherry flower branch."

Kwa-cho.

Tanzaku. *Proof impression and state.*

## HIROSHIGE

### 266 BLUE USO IN GOLD BEAUTY FLOWER

Chinese poem relating to the autumn south winds, the clear dews sparkling in sunshine, etc.

Kwa-cho.

Tanzaku. *Fine impression and state.*

## HIROSHIGE

### 267 BAMBOO AND SPARROW

Chinese poem, "Even Chinese people have warm (red) hearts for the bamboo drawn by an artist."

Kwa-cho.

Tanzaku. *Fine impression and state.*

## HIROSHIGE

### 268 FLYING BIRDS AND HYDRANGEA BRANCH

"The hydrangea refusing refuge to the yellow-green birds." The inference being that their color was distasteful to the hydrangea.

Kwa-cho.

Tanzaku. *Proof impression and state.*

## KWA-CHO

"Same series as the preceding. Beautifully toned impressions of three of the most famous subjects of the series. This state, slightly toned showing the natural ageing, is to the print a distinctly desirable quality."

NUMBERS 269-271

### HIROSHIGE

65- 269 PHEASANT AND PINE

### HIROSHIGE

110- 270 THE WHITE CRANE

### HIROSHIGE

100- 271 PERSIMMONS AND FINCH

### HIROSHIGE

272 SINGING NIGHTINGALE AND CAMELLIA  
120- An extraordinarily beautiful copy of this rare subject.  
Kwa-cho.  
Tanzaku. Proof impression and state.

## KWA-CHO

"Five of a minor set, signed with the Hiroshige signature we have come to associate with the firm simplicity of the master's early period. Found in original package."

NUMBERS 273-277

## HIROSHIGE

### 273 CAMELLIA BRANCH

275- With swallow, the main blossom. Yellow ground (morning glow).

Kwa-cho.

*Proof impression and state.*

## HIROSHIGE

### 274 PENDENT BRANCH OF FLOWERING CHERRY

275- Spring perch for a finch. Yellow ground (morning glow).

Kwa-cho.

*Proof impression and state.*

HIROSHIGE

- 275 PASSION FLOWERS AND USO  
2✓- Yellow ground (morning glow).  
Kwa-cho.  
*Proof impression and state.*

HIROSHIGE

- 276 MAPLE BRANCH AND CLINGING PARROT  
30- Yellow ground (morning glow).  
Kwa-cho.  
*Proof impression and state.*

HIROSHIGE

- 277 WINDFLOWER AND KINGFISHER  
3✓- "Buoyant flower in the morning dew." Yellow ground (morning  
glow).  
Kwa-cho.  
*Proof impression and state.*



## GROUP SEVEN

### UPRIGHT VIEWS OF YEDO

"For some reason, or for many reasons, the fashion at this period turned the horizontal landscape block upright and a new thing under the sun in the artistic handling of space came with it, through Hiroshige. A breadth and bigness of treatment that insists upon a sense of the whole scene of which the view shown is but a glimpse in detail. This invention of Hiroshige is peculiar to this work at this time, stating a simple truth in landscape design, since profited by in our Western schools. Here landscape becomes "pattern" in the sense that it is an element in good decoration. In the opinion of the more enlightened lovers of Japanese art this series represents the height of Hiroshige's power, therefore of any such power of which there is any human record"

NUMBERS 278-346

### HIROSHIGE

#### 278 SUNAMURA

30 - Sunrise. Cherry blossoms and green rice fields, sampans and blue sea.  
Series, Hundred Views of Yedo.  
Vertical oban. Fine impression and state.

### HIROSHIGE

#### 279 SUNAMURA

31 - Same as the preceding. Warmer color.

## HIROSHIGE

### 280 AUTUMN GARDEN

30- Hiroshige here experimenting in water reflections.  
Series, Hundred Views of Yedo.

*Vertical oban. Proof impression and state.*

## HIROSHIGE

### 70- 281 AUTUMN GARDEN

Same as the preceding. Beautifully oxidized.

## HIROSHIGE

### 282 FUKUGAWA

30- Lumberyard in snow, raftsmen plying logs in blue water. Oiled  
paper umbrella in foreground.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 283 GOTENYAMA SPRING, SHINAGAWA

30- Cherry blossoms and green fields.

Series, Hundred Views of Yedo. Edition authorized by Hiroshige.

*Vertical oban. Fine impression and state.*



[[ NUMBER 284 ]]

# HIROSHIGE

## 284 YATSUMINO BRIDGE

*RV=* Fujiyama seen beneath green pendent willow branches. To the right a view of the Yedo Palace grounds, which still exist. Series, Hundred Views of Yedo. Artist's edition. Vertical oban. Superb proof impression.

[[SEE ILLUSTRATION]]

HIROSHIGE

285 SUZAKI

45- Hovering eagle over snow-scape, eye fixed on floating cask in the sea beneath. Many of the drawings in this series are dramatized in similar fashion.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

HIROSHIGE

286 SUZAKI

110- Same as the preceding. The claws of the eagle lacquered. Printer's first edition.

HIROSHIGE

287 CHERRY FESTIVAL AT UENO

30- Showing the Kiyonidzu Temple, which still exists. Looking over Shinubazu pond. On heavy broad sheet, never bound.

Series, Hundred Views of Yedo.

*Vertical oban. Proof impression and state.*

HIROSHIGE

288 HORIYE

30- Fujiyama in morning mist, seen over straw-roofed country village set in green rice fields.

Series, Hundred Views of Yedo.

*Vertical oban. Proof impression and state.*



[[ NUMBER 289 ]]

## HIROSHIGE

### 289 KANDAGAWA

Cherry tree in full bloom. Temple in green field beside the river. Tsukuba mountain beyond. Characteristic of the "looking through" foreground objects at the subject found in so many of the set. Series, Hundred Views of Yedo. Artist's edition. Vertical oban. Superb proof impression.

[[SEE ILLUSTRATION]]

HIROSHIGE

290 GREAT LANTERN OF ASAKUSA TEMPLE

40- In heavy snow storm. The Temple still stands.

Series, Hundred Views of Yedo. Edition authorized by Hiroshige.

Vertical oban. Proof impression and state.

HIROSHIGE

291 GREAT LANTERN OF ASAKUSA TEMPLE

30- Same as the preceding.

HIROSHIGE

292 KOMME

40- Curved canal in Tokyo countryside. Autumn sunset.

Series, Hundred Views of Yedo.

Vertical oban. Fine impression and state.

HIROSHIGE

293 KANDA

45- Dyer's street. The freshly dyed strips of cloth blowing in the wind.

Fujiyama seen in the morning light between the strips. So many features of Japanese life are decorative in the landscape.

Series, Hundred Views of Yedo.

Vertical oban. Fine impression and state.





〔 NUMBER 294 〕

# HIROSHIGE

## 294 MATSUCHIYAMA

Stars of sky reflected in the blue water. Across the water Mime-guri tea houses. Geisha returning home by lantern light.  
Series, Hundred Views of Yedo. Printer's edition.  
*Vertical oban. Superb impression. Fine state.*

〔SEE ILLUSTRATION〕

HIROSHIGE

295 TAKATA-NO-BABA

40- Horse-racing on the roadway, and archery on the green fields. Fuji-yama beyond. Clear day.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

296 TAKATA-NO-BABA

3√- Same as the preceding. Brilliant copy.

HIROSHIGE

297 MATSUCHIYAMA AT NIGHT

3√- Stars of sky reflected in the water. Geisha going home along Sumidagawa. Koto-to-ye tea houses lighted up across the stream.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

298 BAKUROMACHI

3√- Swinging strips of dyed cloth drying by the spring willows. Fire tower beyond. Morning. Again human processes become landscape decoration.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*



[ NUMBER 299 ]

# HIROSHIGE

299 MINOWA

Descending crane. White oxidization.  
Series, Hundred Views of Yedo. Printer's edition.  
Vertical oban. Superb proof impression.

[SEE ILLUSTRATION]

## HIROSHIGE

### 300 KONODAI IN SPRING

30- View of Fujiyama over the Tonegawa.

Series, Hundred Views of Yedo. Printer's first edition.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 301 KONODAI IN SPRING

30- Same as the preceding. Artist's edition as distinguished from printer's edition. The liberties taken by the printer which ruined so many of the compositions in what is known as the "printer's or first edition" were corrected and a proper edition issued according to the artist's designs. By this time the craftsmen had got out of bounds, as so often happens today.

## HIROSHIGE

### 302 FUKUGAWA

30- Mannen bridge. View of Fujiyama. Hanging turtle.

Series, Hundred Views of Yedo. Printer's first edition.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 303 RYOGOKU FIREWORKS

30- Festival boats, Fukugawa in distant darkness.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*



[[ NUMBER 304 ]]

# HIROSHIGE

## 304 OHASHI RAIN

Two boatmen by the Fukugawa shore (later eliminated from the blocks). Copies of this print are rare, whether Hiroshige eliminated the boats (he probably did) will never be known.

Series, Hundred Views of Yedo.

*Vertical oban. Superb proof impression.*

[[SEE ILLUSTRATION]]

HIROSHIGE

305 SARUWAKACHO

40- Tokyo street scene at night, full moon. Another experiment, this time in cast shadows.  
Series, Hundred Views of Yedo.  
Vertical oban. *Fine impression and state.*

HIROSHIGE

306 SARUWAKACHO

35- Same as the preceding.

HIROSHIGE

307 WHITE SAMPAN ON TOKYO BAY

35- South Shinagawa in the distance. Boatmen gathering sea-moss at sunrise. They may be seen there still any bright morning.  
Series, Hundred Views of Yedo.  
Vertical oban. *Fine impression and state.*

HIROSHIGE

308 NIPPARI

40- Cherry blossom time in the village. Cryptomeria trees at centre, rice fields beyond. Afternoon. A delicate, unusual color scheme in the Japanese print.  
Series, Hundred Views of Yedo.  
Vertical oban. *Fine impression and state.*





{ NUMBER 309 }

# HIROSHIGE

309 SARUWAKACHO

Yedo street scene in full moonlight. An experiment in cast shadows.  
Series, Hundred Views of Yedo. Artist's edition.  
Vertical oban. Fine proof impression.

{SEE ILLUSTRATION}

## HIROSHIGE

### 310 MEGURO DRUM BRIDGE

✓ 5-  
In deep snow. A lovely "snowing-sky."  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 311 MEGURO DRUM BRIDGE

70-  
Same as the preceding.

## HIROSHIGE

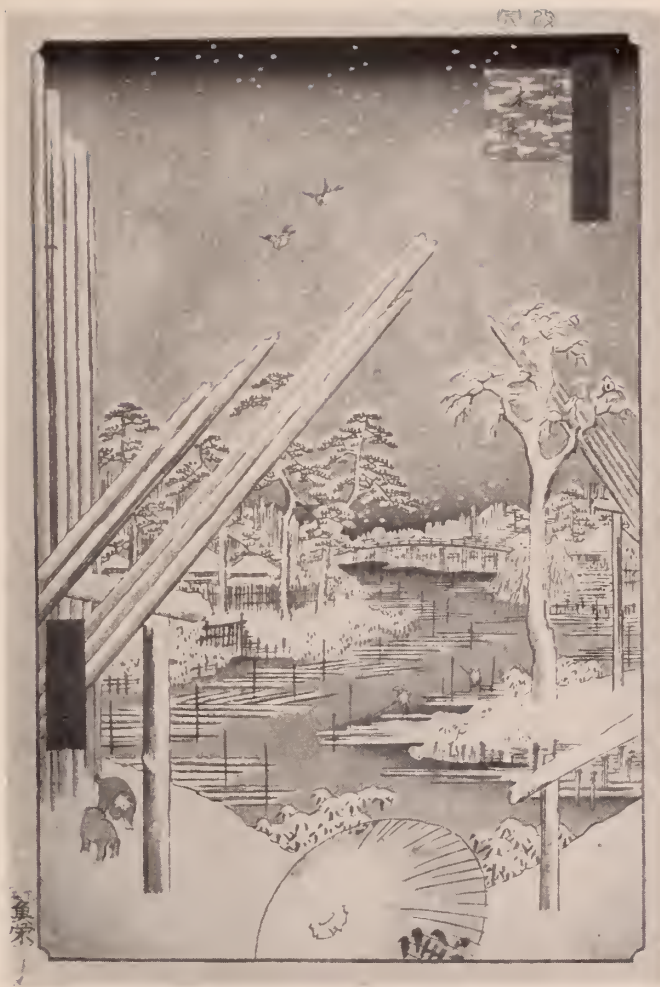
### 312 AKASAKA POND

35-  
Daimyo party on the road in the morning. The road to the Tokaido  
led by this pond.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 313 MASAKI

✓ 5-  
View of Sumida river through half-open shoji in dark plaster wall.  
Camellia in hanging basket on post beside it. Plum tree beneath the  
opening. The treatment of the whole is peculiar to this amazing  
series.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*



[[ NUMBER 314 ]]

# HIROSHIGE

## 314 FUKUGAWA

Lumberyard in snow. Raftsmen plying logs in the blue<sup>est</sup> water. Oiled paper umbrella in immediate foreground. The breadth of the scene is here held with splendid strength. Series, Hundred Views of Yedo.

*Vertical oban. Superb proof impression and state.*

[[SEE ILLUSTRATION]]

HIROSHIGE

315 ASUKAYAMA

40- Cherry festival revelers. Green rice plains in middle ground.  
Mountain beyond.

Series, Hundred Views of Yedo.

Vertical oban. *Fine impression and state.*

HIROSHIGE

316 ASUKAYAMA

40- Same as the preceding.

HIROSHIGE

317 TSUKINOSAKI

35- Tea house after dinner. Moonlight over Tokyo Bay. Many of  
these tea houses still exist.

Series, Hundred Views of Yedo.

Vertical oban. *Fine impression and state.*

HIROSHIGE

318 OJI TAKENOGAWA

30- In autumn garden, tea by the waterfall. Torii at the cave entrance  
to protect the adventure within.

Series, Hundred Views of Yedo.

Vertical oban. *Fine impression and state.*



{ NUMBER 319 }

# HIROSHIGE

## 319 KAMIEDO WISTARIA GARDEN

Drum-bridge and tea-arbor with hanging lanterns seen through the wistaria blooms. One of the loveliest decorative landscape drawings in the world.

Series, Hundred Views of Yedo.

Vertical oban. Superb proof impression. Fine state.

{SEE ILLUSTRATION}

## HIROSHIGE

320 ETAI BRIDGE AT NIGHT:

25- Three-quarter moon and stars. Fishing boats at Tsukishima. At left, the great bridge-pier almost hiding the night fishermen. This bridge has since been destroyed.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

321 OJI ENOKI FOX-FIRES

110- Starry night, Imari shrine in distance. The Temple still exists.

Series, Hundred Views of Yedo. First edition.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

322 SURUGADAI

60- Boys' festival in May. At each house where there are boys, float carp balloons or flags on bamboo poles.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

323 SHIBAURA

40- Tokyo Bay at sunset, flying water chicks. Grounds of the Imperial Shiba Palace at the right.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*





[[ NUMBER 324 ]]

## HIROSHIGE

324 ASUKAYAMA

Picnic parties of cherry viewers. Green rice fields in middle ground.  
Tsukuba mountain in distance.

Series, Hundred Views of Yedo. Artist's edition.

Vertical oban. Superb proof impression. Fine state.

[[SEE ILLUSTRATION]]

## HIROSHIGE

### 325 TUJUIDO

35- Rakan Temple overlooking Yedo countryside in summer. Grey-blue tile roofs.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 326 TUJUIDO

30- Same as the preceding. Printer's first edition. In this edition the printer tried his hand at effects on his own account. Most always out of drawing or feeling with Hiroshige's designs. Not so here.

## HIROSHIGE

### 327 SHIBAURA

40- Procession of devotees crossing bridge with banners carrying names of persons in the party.

Series, Hundred Views of Yedo. Printer's first edition.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 328 KASUMIGASEKI

30- Boys flying kites on New Year's morning. Yedo Bay. Party of priests in street.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*



〔 NUMBER 329 〕

# HIROSHIGE

## 329 MAMA AUTUMN LEAVES

65- Tokyo countryside and Tsukuba mountain seen between two moss-grown maple trees. Leaves finely oxidized. A superb success of the idea that was "Hiroshige" in this series.

Series, Hundred Views of Yedo. Printer's edition.

Vertical oban. Superb proof impression. Fine state.

〔SEE ILLUSTRATION〕

HIROSHIGE

330 YOSHIWARA TWILIGHT

35- The Yoshiwara was destroyed in the late earthquake.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

331 YOSHIWARA TWILIGHT

30- Same as the preceding.

HIROSHIGE

332 OHASHI IN RAIN

40- Single raftsman. Fukugawa in distance. This bridge has been  
destroyed.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

333 OHASHI IN RAIN

40- Same as the preceding.

HIROSHIGE

334 THE ROAD TO AZUMA-NO-MARI TEMPLE

40- A festival at the shrine, which still exists.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 335 FUKUGAWA HACHIMAN AZALEA GARDEN

30- Cherry blossoms and willow, cherry and pine trees in the foreground.  
Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 336 KANDA SHRINE

20- View of Yedo at sundown. Shinto priest and dancer viewing the city.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 337 USHIMA SHRINE

40- In snow at sunrise, looking down at Shinobazu pond. Ueno park in distance. A perfect frosty snow scene.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

## HIROSHIGE

### 338 SWEET POTATO SHOP IN SNOW

40- Wild boar shop at left. Bikune bridge. The huge sign of the small shop is not exclusively American—but these seem more organic.

Series, Hundred Views of Yedo.

*Vertical oban. Fine impression and state.*

HIROSHIGE

339 GOTENYAMA

30-

Cherry trees in full bloom. Gravel bed of dry river in foreground.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

340 MINOWA

4-

Descending crane. Rice fields in early spring.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine proof impression and state.*

HIROSHIGE

341 KAMIEDO

100-

Drum bridge seen through the wistaria bloom.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine proof impression and state.*

HIROSHIGE

342 KYOBASHI

4v-

Bamboo yard in moonlight. New Year's eve. Figures crossing  
bridge against the bright light of the full moon.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine proof impression and state.*



HIROSHIGE

343 MITSUMATA

50- Fujiyama seen over the swamps of the Sumida river at sunset.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

344 KAMADO PLUM GARDEN TEA HOUSES

35- Kago in the foreground. Delicate white plum blossoms against a sunset sky.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

345 ASASKUSA TANBO

40- Cat in the open shoji. Fujiyama seen through the wooden window guards. Sunset. A famous success in the series.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

HIROSHIGE

346 SHOHEIBASHI IN SHOWER

30- Bridge over Ocha-no-misu. Daimyo residence, grounds and wall beyond. Superb greens.  
Series, Hundred Views of Yedo.  
*Vertical oban. Fine impression and state.*

*This catalogue designed by The Anderson Galleries  
Composition and press-work by  
Publishers Printing Company, New York*





THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*

